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## *Linguistics and Language Teaching: Caveats from English*

FOR two decades now the teaching of English abroad has been given exceptional support by the foundations and the federal government alike. Neither the departments of English nor the colleges of Education were ready to work in English as a second language when the demand for effective work in the field became strong. The departments of English were dominated by men whose interests were literary and historical: solid courses in the structure of modern English were rare. The colleges of Education were less unworldly, but in general they too were unprepared. In the past two decades English as a second language has characteristically been dominated in the United States by a new segment within the academic community, the Bloomfieldian New Linguists.

The New Linguists are interested not only in the structure of the Indo-European languages taught in the schools but also in the structure of languages in general, including both non-Indo-European languages, such as Arabic and Chinese, whose practical importance in the twentieth-century world is clear, and humbler tongues which have remained unstudied and even unwritten into the present. Their interest is a valid and necessary one: this is a century in which Europe, Asia, Africa, and the Americas must try to understand each other. Solidly trained general linguists should be a welcome addition to every academic community of quality and size. But serious problems arise when Bloomfieldian New Linguists attempt, even in the analysis of long-studied languages such as English and Spanish, to replace the old interlingual "Latin" pattern of grammar with a new pattern which they hope will be usable for all languages. New Linguist views about language teaching—still another matter—make problems too. New Linguists are frankly interested in reshaping all language teaching. Teachers of other languages might well take note of the record of two decades of New Linguist control of English as a second language.

### I

The first New Linguist leadership in English as a second language was supplied by Professor Fries, of the University of Michigan. An impressive quantity of materials for use in teaching English as a second language has come out of Michigan; and in Puerto Rico, where English as a second language has long been a major concern, the *Fries American English Series* (1952-1957) has been made the backbone of the training in English in the highly centralized public schools. Fries's *Structure of English* (1952) is the author's attempt to construct at least the groundwork of a "scientific" Bloomfieldian grammar for present-day American English. But though New Linguists recognize the same Old Testament, Bloomfield's *Language* (1933), they have not been able to agree on Gospels, and the Fries analysis has seemed unacceptable to most of the more influential. Effective leadership in English as a second language was provided next by Professors Trager and Smith, now of the University of Buffalo, and Professor Hill, now of the University of Texas. The sketchy Trager and Smith *Outline of English Structure* (1951) and the fuller Hill *Introduction to Linguistic Structures* (1958) are attempts to formulate a Bloomfieldian grammar of modern English much more "rigorous" than Fries's. *El Ingles Hablado* (1953) is the Spanish representative of an elaborate set of texts in the Trager-Smith vein sponsored by the American Council of Learned Societies for use in teaching American English around the world, and the Cornelius *Language Teaching* (1953) has given worldwide currency to Trager-Smith doctrines both on the structure of English and on language teaching. Conferences, institutes, and training programs have spread neo-linguistic materials and doctrines over most of the world.

Not content with the easy conquest of English as a second language, the New Linguists are doing their best now to remake English in

the States from top to bottom. A number of textbooks for college freshmen present their analysis, with the conflicting Gospels smoothly "harmonized." The Roberts *Patterns of English* (1956) has been effectively publicized for high-school use; the Francis *Structure of American English* (1958) is intended for use at advanced levels in the colleges. The Allen *Readings in Applied Linguistics* (1958) is a collection of minor Epistles which a British reviewer has described as more fervent than informed: teachers of other languages will find it strikingly like the latter part of the Belasco *Manual and Anthology of Applied Linguistics* (1960) of the NDEA Foreign Language Institutes. The New Linguists are prominently represented among the officers of both the National Council of Teachers of English and the College English Association, and for a number of years the National Council has seemed rather clearly committed.

All New Linguists have been severe in their judgements of traditional grammar, and of traditionalists working in English as a second language. Fries compares traditionalist grammar with Ptolemaic astronomy, and his followers repeat the comparison. Roberts describes the traditional grammar of the schools as "nothing and worse than nothing" and "an insult to the intelligence." Francis says that most writing on grammar done over twenty years ago is no longer pertinent, which suggests that the work of the standard grammarians of English—such men as Palmer, Jespersen, Poutsma—can now be ignored. One recalls Firth's warning in *Papers in Linguistics* (1957, British) that "to dismiss two thousand years of study in Asia as well as in Europe as negligible" is "just plain stupid." In his popular *The Miracle of Language* (1957) Laird devotes several pages to denouncing traditional grammar, which he says leaves him unable to analyze *what was the "oh" for?* and he follows a similar procedure in his more recent *Thinking About Language* (1959). Like others of the sterner critics of traditional grammar, Laird seems never to have understood the grammar he rejects: he begins his analysis of *what was the "oh" for?* by calling *what* the subject, and his procedure in his more recent book is equally surprising. Where the New Linguists gain control, traditionalists have a hard time.

In programs in English as a second language which they dominate, courses in the structure of modern English must be given "from the point of view of modern linguistics" as they define it, and traditionalists are judged to be basically "wrong"—not linguists at all, really—and so to be excluded. Teachers and prospective teachers of English as a second language are effectively discouraged from taking courses employing traditionalist approaches, which are stigmatized as unscientific and even un-American. It is not easy for traditionalist points of view to find expression in conferences, institutes, and even periodicals; and publishers are naturally reluctant to accept longer manuscripts in the face of powerful, almost-official condemnation which insists that traditionalist approaches are thirty years behind the times.

Yet traditionalists are not extinct, even in English as a second language in the Americas. In a six-month study of English teaching in Puerto Rico done in 1958–1959 for the insular government, I found traditionalist materials and procedures still in general use in the numerous private, largely church-supported, schools of the island. Even in binational centers in the Spanish-speaking republics distinctly traditionalist materials and procedures can be found, and I note with interest that in the Center for Applied Linguistics' *Proceedings of the Conference on English Teaching Abroad* (1959) a representative of the English Teaching Branch of the United States Information Agency is quoted as speaking of "two binational centers with anti-linguistic practitioners happily teaching Dixon I and II" in conflict with "a highly trained team of linguists running seminars for teachers." At this conference a second representative of the same government agency went so far as to say that almost everywhere in English as a second language abroad the approach that is most widely followed is the old-fashioned "grammatical" one.

## II

An enormous amount of time and money has gone into developing and promoting neo-linguistic materials and procedures for English as a second language, while other approaches have been discouraged. Yet there is reason to believe other directions of effort would prove more rewarding in the end.



The central interest of linguistics, in any sense of this now-ambiguous term, is description of linguistic structure. One of the needs of English as a second language is a description of the structure of contemporary American English combining completeness and simplicity to the extent that such a combination is possible. Every advanced student should have a handbook containing such a description, as Brooks urges in his *Language and Language Learning* (1959); yet nothing of the kind exists.

New Linguists' attempts to describe the grammatical structure of contemporary English have been unsuccessful. Great quantities of bad grammar have been produced. There is room here to mention only a single example of bad grammar in practice from the *Fries American English Series* and a few examples of bad grammatical analysis from the Hill *Introduction to Linguistic Structures*. The *Fries Series* drills school children on sequences such as *did you used to*, in which it always and deliberately writes *used* rather than *use*—which is equivalent to teaching such sequences as *did you wanted to* except for the circumstance that *use* and *used* are indistinguishable in pronunciation before *to*, somewhat as the possessives *boy's* and *boys'* and the common-case plural *boys* are indistinguishable in pronunciation everywhere. Hill's book is full of impossible analysis. Thus Hill says that in *beautificationistic* a single morpheme *ic* occurs twice, in spite of the existence of sets such as *beautify*, *beautification*, *stupefy*, *stupefaction*; that *svelle* must be divided into the morphemes *s* and *velle* because of the presence of "plus juncture" between /s/ and /v/, in spite of the semantic indivisibility of the word and in spite of its history; that in such merged forms as *aren't* reduced *n't* is an inflectional ending, in spite of the occurrence of such sequences as *are they not* alongside *aren't they*; that in *the room was cool, the windows being open* the "main sentence," because of its pattern of pitch and juncture, is *the windows being open*, in spite of the fact that *the room was cool* is much more generally acceptable as a total utterance; and that in *Mary wanted most of all, a chance to marry* the subject of the infinitive ending the sentence is *a chance*.

Grammar, of the Trager-Smith variety furthermore, has a striking tendency to ignore the

problems teachers of English language face and to concentrate on problems of a much more abstract nature. The word is rejected as a unit in analysis, at least in theory, though except where there is compounding or merging, as in *highway*, *another*, and *aren't*, our words are easily identified; the morpheme is insisted on, though those who employ it define it in very different ways and would disagree strikingly in their analysis of as simple a word as *thermometer*. There is an ever-present interest in vestigial inflection, leading to such things as breaking up the pronoun form *he* into a person-number-gender prefix /h/, a base /i/, and a case ending /y/—though neither history nor native speakers' feelings about the form justify such analysis, and in comfortable speech loss of stress is likely to carry with it loss of both /h/ and /y/. Hill's representative noun is *ox*, which has four forms in the spoken language, not more typical *boy*, which has two, or *fun*, which has only one. "Structuring" of irregular inflections leads to such terminological achievements as Hill's classification of the vowel sound of *men* as a "nonsequential suffix." Recalling the insistent New Linguist rejection of "Latin" grammar—and even of Latin, as when in the officially distributed *Language Teaching* Cornelius expounds the doctrine that knowledge of Latin is "completely irrelevant to the problem of learning spoken French, Spanish, English," etc.—One is tempted to say to the New Linguists what Browning's Fra Lippo Lippi wanted to say to his fellow monks: "You don't like what you only like too much."

The defects of the New Linguists' grammar extend far beyond superficial errors that could be corrected in revision: the procedures followed are fundamentally unsatisfactory. The Fries attempt to divide the vocabulary into words with structural value and words with lexical value was doomed from the start. Almost all English words have both kinds of value. It is downright amazing that in 1958 Francis should write that *in*, *where*, *can*, and *somewhat* "have little or no lexical meaning of their own" in spite of the obvious semantic contrasts with *on*, *when*, *may*, and *very*. According to him in such a sentence as *people always spread bad news* there are no "function words" at all, and *people*, *spread*, *bad*, and *news* require special notice in any discussion

of inflection in modern English; yet the structure of the sentence is clear, and every word makes its contribution to our understanding of it. The Trager-Smith-Hill attempt to base grammatical analysis on fully worked out phonemic analysis was similarly doomed. No single syntactic function can be defined in terms of anything phonemic. In *the bus you were waiting for just went* by the subject is *the bus you were waiting for*, in *it just went* by the subject is *it*. *It* and *the bus you were waiting for* are alike in function in these sentences not because of anything phonemic but because of their syntactic potentialities and their position in relation to *went*. In *you mustn't think that* negator *not* has merged with *must*—Hill calls it an inflectional ending of *must*—and yet what is negated is not *must* but *think that* and there is clear contrast in structure and meaning with *you don't have to think that*. New Linguists simply start at the wrong end. As Hjelmslev wrote in his "Structural Analysis of Language" (1948), linguistic analysis must begin "by stating relations between relevant units" and must postpone statements about the "substance" of these units. *You'll like the course*, for example, can be given intonations of many kinds, and can even have the force of an imperative or of a question; even the vowel-and-consonant composition of the sequence will vary with dialect and to some extent with intonation. The grammar of the sequence, however, is unaffected by variations such as these, and the ordinary written forms represent the sequence adequately for the purposes of grammatical analysis.

It is encouraging to note that the most recent types of Bloomfieldian analysis—the transformational grammar of Harris and Chomsky, and the string-and-slot grammar of Pike and Longacre—avoid the worst faults of both Fries and Trager-Smith analysis and are much closer to the tradition. In his paper "The Transformational Basis of Syntax," read at the 1959 Texas Conference on Linguistic Analysis, Chomsky says that phonemics should be regarded as "a peripheral part" of the study of sentence structure, and that it seems to him that "it would be profitable to return to the general framework of traditional descriptive grammar, to accept its goals, and to try to improve upon it and avoid its fundamental limitations."

Personally I had a bad time teaching the grammatical structure of contemporary English to teachers and prospective teachers, many of them from outside the States, when I started some twenty years ago. There were no satisfactory texts. The best one-volume grammar was Palmer's *Grammar of Spoken English*, but Palmer's insistence on ignoring the ordinary written forms and giving all his examples only in phonetic-phonemic transcription, with British pronunciations too, made his book unusable in my classes. The greatest of all the grammarians of English, Poutsma, never did a one-volume grammar. I taught Jespersen, Curme, and the school grammar: I found all three unsatisfactory, the long-neglected grammar of the schools most of all. I cannot see that the well-supported activity of the New Linguists has done anything to remedy the situation. They can say of themselves, as the Canon's Yeoman said of the alchemists of Chaucer's day—

We seem wondrous wise,  
Our terms are all so learned and so quaint.

But they have not yet been able to make an acceptable grammar for English.

### III

English is often taught effectively without the aid of adequate accounts of its grammatical and phonological structure: good materials and procedures, and good teachers, are obviously of greater importance. Neo-linguistic materials and procedures leave much to be desired. All too often they have the fatal defect of dullness, in this respect contrasting painfully with the best British materials in the field. There is entirely too much use of pattern practice. The *Fries American English Series* relies on pattern practice from the early grades through high school. Children are drilled on series such as this:

That's a yellow pen.  
That pen is yellow.  
That's a white light.  
That light is white.

Adolescents have series such as the following:

Batista, come to the front of the room.  
I told Batista to come to the front  
of the room.  
What did I say to Batista?  
You told Batista to come to the front  
of the room.

The day's pattern is repeated over and over, with changes in vocabulary but not in structure; what is central is not what is said but the pattern. The pattern itself is presented without analysis. The procedure is as unnatural as parsing or diagramming and much less intellectual. It is significant that when in April, 1960, a reporter from the *San Juan Island Times* asked a number of high-school students what they thought of their English courses, the students from private schools (where old-fashioned traditionalist materials and procedures are characteristic) expressed approval without exception, but the students from public schools (where the *Fries Series* is used) expressed disapproval without exception and complained explicitly of the excessive repetition. With small children pattern practice seems especially indefensible. Those of us who take young children to live where other languages are spoken agree in expressing astonishment at the speed and accuracy with which our children master new patterns of spoken language. All that is necessary with small children is good models and a genuine interest in using the new language. For adolescents, the "parrot-fashion teaching" which, as Abercrombie says in his *Problems and Principles* (1956, British) is "apt to result from regarding reasoned explanation as 'unnatural' " becomes very tedious indeed. Pattern practice is in fashion now in language teaching in general: in the *Texas Foreign Language Association Bulletin* (1960) Andersson calls it "the core of the teaching process" and goes on to defend "rote learning" as "unjustly fallen into ill repute." The fashion is one that can be carried too far.

Trager-Smith type of materials for teaching English as a second language tend to give phonological analysis extraordinary prominence. To use them efficiently, students must master a complex way of indicating vowel and consonant sounds on the one hand and four pitches, four stresses, and four junctures on the other: they must master, in effect, an additional written language that they will use only in Trager-Smith courses. The representation of stresses and terminal junctures is convenient; the representation of vowel-and-consonant sounds is less convincing, and comes up against the circumstance that the Kenyon and Knott *Pro-*

*nouncing Dictionary of American English* is so well established that it seems unwise to attempt to supplant it. Actually, though a certain amount of phonemic analysis undoubtedly helps students past childhood learn pronunciation, the value of full phonemic analysis in teaching pronunciation to students of any age is doubtful. Pronunciation is learned best by small children, without analysis. To teach accurate nativelike pronunciation in a second language we should experiment on a large scale with children's films of the quality of good children's books, employing child actors whose speech could serve as the model needed, and making use of interesting subject matter, perhaps in the form of short plays. The most promising direction for experimentation in language teaching is here, and Previtali's recent article in the *Modern Language Journal* deserves wide reading. As Previtali says, "the film has the power to teach students another language as if they were living in a foreign country." We must not underestimate the power of the film, or of good narrative.

Once a child's mastery of phonological patterns is established, he can be taught a second language much as he is taught his first. Learning to use any language well is a long, slow process. It is absurd to say, as Gleason says in his *Introduction to Descriptive Linguistics* (1955), that in learning a second language "vocabulary is comparatively easy." The account of the "London approach" given in the Center of Applied Linguistics' 1959 *Proceedings* deserves notice: Pattison is quoted as saying that "most schools of linguistics have produced their firmer conclusions on the phonetic level, whereas the learner's most difficult problems are semantic—not what noises to make but when to make them." The dogmas of American New Linguistics notwithstanding, meanings and (certainly where English and Spanish are the two languages we must deal with) etymology deserve extended attention. And there must be extensive reading. In Puerto Rico written English is encountered far oftener than spoken: it is seen by every child who enters a grocery store or a post office, or looks at the money with which he buys ice cream. Abercrombie is right when he expresses the conviction that "the theory . . . that written language is not language at all is



having an unfortunate influence on teaching theory and practice," and right again when he says that for "literate members of literate communities" spoken language is not really primary.

There is a serious need, in English as a second language, for carefully graded readers, including extensive supplementary readers—interesting and worthwhile and, at least till the end of high school, contemporary in content. Such readers should be made by people with imagination and literary taste who know a great deal about children and adolescents. Graded limitation of vocabulary and structure is necessary: at this point specialists in English as a second language should prove useful.

#### IV

In language teaching in the schools, the teacher continues to be of central importance. Training programs for teachers therefore continue to be of importance too.

It is clear that teachers should have a high degree of mastery of the language they teach. It is clear also that languages are mastered in different ways. In his *Reading and Speaking Foreign Languages* (1947) Huse makes a sharp distinction between the essentially unintellectual kind of mastery best achieved by children and the intellectual kind best achieved after childhood. A striking example of intellectual mastery of English without the child's mastery is to be found in Joseph Conrad, who wrote brilliantly and was a brilliant conversationalist but had a strong Polish accent all his life. Ideally every teacher of English as a second language would have mastered English in both ways: he would pronounce as, in general, only children who learn from good models learn to pronounce, and his mastery of vocabulary and of complexities of structure and style would be of a high order. At present many of the best teachers and prospective teachers of English as a second language, in Puerto Rico and elsewhere—and many of the best teachers and prospective teachers of other languages in the States—lack the child's mastery of the language they teach or plan to teach. Training programs should offer them help in improving their pronunciation. But this is a delicate matter, and excellent people are sometimes driven out of

language teaching by instructors who make them feel that nativelike pronunciation is indispensable. If we must choose between the child's mastery and the adult's—and we certainly cannot always have both in our teachers now—obviously we should choose the adult's.

It is one thing to use a language well and another to analyze its grammatical and phonological structure. Every teacher of English as a second language should know a great deal about the structure of contemporary English, and every training program in English should make courses in the structure of the language available. A similar knowledge of the structure of the students' home language is highly desirable: certainly it is desirable that every teacher of English in Hispanic America have had advanced courses in Spanish grammar and phonology. Wherever possible the structure of English should be taught in departments of English and the structure of Spanish in departments of Spanish, by specialists in the language being described. The situation is less than ideal when the structure of English and/or Spanish is taught in departments of general linguistics by specialists in, say, German. There should be no attempt to force Spanish grammar into the Bloomfieldian pattern. Self-satisfied talk about "American linguistics" should be avoided too: we should remember Ambassador Allen's warning, recorded in the Center of Applied Linguistics' 1959 *Proceedings*, that it is "presumptuous, unwarranted, and thoroughly ill-advised" to try to get an "American" label on all important social and intellectual achievements.

Some ordered knowledge of the institutions and habits of thought of those who speak the language being taught, and of the literature—especially the modern literature—in which habits of thought find expression, should be expected of every language teacher; and a similar knowledge of the institutions and habits of thought of the society which has produced his students is likewise desirable. Every training program for teachers should be constructed with these needs in mind.

Some knowledge of children, and of the learning process, is certainly desirable for teachers of language in the schools. One of the British specialists in English as a second language whose point of view finds expression in the

Center for Applied Linguistics' 1959 *Proceedings*, Morgan of the British Council, points out the "very serious problem" arising from the fact that often those who elaborate theories about teaching English as a second language have never "taught children in a classroom." Extremely important contributions to programs for training teachers of language can be made by specialists in Education.

Other types of knowledge are desirable but less urgently so. Cornelius notwithstanding, solid training in Latin is quite useful to teachers of English in Hispanic America. A knowledge of history, of sociology and economics, and of the fine arts can be very helpful: teachers should be educated people. Finally, Abercrombie is right in saying that a knowledge of general linguistics

is "not a necessity" but "a very useful adjunct" to the language teacher's more important training. General linguistics is an important study, and such general linguists as Harris and Pike are making genuine contributions to our understanding of the structure of English. Every teacher of language might well see Pike's demonstration of how to work out the structure of a previously unknown language: it is an educational experience to watch the procedure of an analyst who is exceptionally competent both in phonology and in grammar. But it remains true—certainly for Hispanic America—that general linguistics is of marginal importance, not central, to English as a second language.

RALPH B. LONG

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### *Foreign Languages in Pennsylvania Schools*

The Bureau of Curriculum Services of the Department of Public Instruction of the Commonwealth of Pennsylvania has released the following statistics showing the increase in enrollment in modern foreign languages in the schools of the state during the past three years.

	1958-59	1959-60	1960-61
French	35,348	46,163	62,475
German	12,441	12,306	18,884
Russian	506	999	1,029
Spanish	40,341	48,134	59,752
Others		1,211	8,479
Total	88,636	108,813	150,619

\* \* \*



## Contemporary Spanish Literary and Intellectual Life

IN THE relatively short space of ten years, there has been a considerable alteration in the attitude of the nations of the West toward Spain. A decade ago it was considered critically sound to question the existence of an intellectual life in Spain and to state with utmost confidence that there was no literary life. This was true not only in the infrequent comments on Spanish letters found in the professional and literary reviews of the United States, but in those of Europe, too, excluding, of course, Spain. With the passage of time and the development of new international requirements and alignments, there has been a gradual, almost imperceptible change in this negative attitude toward Spain. Today it is no longer valid to describe the intellectual vacuum of Spain. Translations of Spanish novels are becoming more and more frequent in Germany, the United States and, especially, France. Two recent numbers of *La Table Ronde* were exclusively dedicated to an examination of Spain's intellectual and literary activities. What has happened during these years? Has there been a sudden, spontaneous regeneration of Spain's intellectual energies? Was Spain prodded out of her post-war siesta by the sharp criticisms of her neighbors in the western world?

One can discern a great intellectual development and crystallization of ideas and objectives within Spain during this past decade. The change in attitude of the western nations has been an important factor, too. As Spain has been drawn more and more into the western community, her efforts in the intellectual and literary fields have been recognized and have become known. We have let down our defenses and allowed ourselves to be somewhat more objective and fair in our evaluations of the whole Spanish situation. The older generation of Spaniards has become less bitter; the animosity of the "emigrados" has lessened, due in part to their dwindling numbers, in part to the mellow-

ness of advancing years, and, in many instances, to a growing disenchantment with their former ideals.

Two excellent Spanish reviews, *Insula* and *Indice de artes y letras*, have made a remarkable contribution to this development in their intensive campaigns to spread knowledge and understanding of all kinds of intellectual activity within Spain; both of these reviews, too, have sought to keep their Spanish readers informed of the intellectual and artistic currents outside of Spain. *Insula* has maintained a position of detachment from political issues, in general; *Indice*, on the other hand, under the leadership of Fernandez Figueroa, has frankly declared a position of involvement and has offered its pages as a sort of forum for debate on issues that make for uneasiness, not only in Spain but throughout the world. The directors of *Indice* have taken positive steps to make possible an exchange of ideas between the young and rising generation within Spain and the older group of literary figures who have chosen to reside outside of Spain. Both these reviews are highly regarded and respected, in and out of Spain; *Indice*, in particular, has gained the confidence and approval of critics of the present regime because of its frequent frictions with official censorship, although this represents rather a spirit of independence and liberty within the framework of the present political pattern of Spain than a spirit of nonconformity or revolt. Fortunately, together with a rather recent arrival on the scene, *Papeles de Son Armadans*, under the direction of Camilo Jose Cela, these reviews represent a high level of inquiring intellectual activity.

The problems of Spain in all aspects of its present-day life are substantially the same as they have been since the war, and in many respects they are problems common to most of the world: a growing population that is shifting from rural areas to metropolitan areas; eco-

conomic instability; political uncertainty; post-war reconstruction to keep pace with the growing population; a dynamic social structure. All of these factors and many more create tensions in Spanish life which are inescapably reflected in the literary and intellectual life of the country. For this reason the whole pattern of Spanish intellectual life is centered about the "social." The Spanish intellectuals, as indeed all the Spanish people, are still painfully aware of the catastrophe through which they have passed. They have enjoyed twenty years of peace under circumstances which have not allowed them to take anything for granted. They realize that their only hope for the future is in the peaceful resolution of their problems and conflicts, which lie in an area that is largely social and political. There is evident an intense preoccupation with man—what he is, the man in society, the political man. The Spanish are not prepared by tradition or by conviction, indeed, they are unwilling, to accept answers which are foreign to them, solutions which create even greater problems for the Christian. The objective is a realignment of all Spanish society according to the grand scheme of a Christian social justice under an authoritarian regime which will guarantee civil and spiritual liberty and freedom.

Thus, it is not surprising to find that the essay, the scholarly investigation of the historian, the philosopher, the sociologist, is a major element of Spanish literary production. The quality of this genre is maintained at a high level in the work of men like Calvo Serer, Lain Entralgo, Aranguren, and Julian Marias. An excellent review, *Arbor*, has been a frequent medium of expression for these men as well as for many other authors of the younger generation in Spain. An index of the essays published in *Arbor* would reveal an imposing array of the outstanding thinkers, not only of Spain, but of all Europe. *Arbor* is one of several, rather amazing, officially sponsored publications of the Consejo Superior de Investigaciones Científicas which embraces a wide range of sub-agencies carrying on scholarly investigations in all branches of knowledge.

Excellent investigations into the literary history of Spain are being carried on under the leadership of Dámaso Alonso and Joaquín

Entrambasaguas. Literary criticism, especially that concerned with present production, leaves a great deal to be desired: in general, it is excessively verbose, arty and stylized, given to a pattern of either praise or condemnation with little or no attempt to justify either position. It is frequently possible to find a better, more objective evaluation in criticisms of foreign works published in Spain.

It is difficult to know what to say about the current status of poetry in Spain. It is obvious that there is a great deal of activity, and there is a steadily growing group of young people who, by virtue of having published a volume or two, deserve to be listed as poets. However, no single individual has emerged who can be considered outstanding, who displays sufficient vigor and originality to be the central figure in a real movement. The outstanding young poets, who are beginning to be identified by a date, "los jóvenes del 1936," are Blas de Otero, Gabriel Celaya, Jose Hierro and Jose Luis Hidalgo. There is a great deal of discussion about poetry: a term which is being applied with increasing frequency to the current poetic situation is "la poesía comprometida," a term as ambiguous as was "tremendismo" as applied to the novel a few years ago. One outstanding characteristic of post-war poetry in Spain has been its predominantly religious tone, a characteristic which persists. The young poets, to a continuously increasing degree, share a preoccupation with "social justice," the social, which is of great concern to all the active literary people in Spain today. I believe that it is to this latter aspect that the term "la poesía comprometida" is applied. An interesting, although perhaps rather unimportant, feature of the discussion of the subject "poetry" is the increasing frequency of references to and comparisons with that outstanding group of poets who brought Spanish poetry to such a high point in the period preceding the Civil War: Guillen, Diego, Alíberti, Lorca and Cernuda. As yet, the great Spanish poet of the present-day, the interpreter of the sentiments, the ideals, the spirit of contemporary Spain, has not emerged.

It is in the genre that Spain has had her greatest glory that she is now weakest. There is very little indication that the Spanish theater is in a position to challenge the preeminence of the

essay and the narrative. For some inexplicable reason, the Spanish dramatist has lost his creative energies. The great force of the theater is in its potential ability to recreate society and show an audience what it looks like, with an illusion of reality and immediacy that is not equalled by any other art form. It would seem that the Spanish dramatists of today have either overlooked this factor, feel themselves inadequate to the situation, or are simply too timid to run the risks involved: they have failed to realize the great potential of the theater, in an environment that would seem to be loaded with dramatic possibilities. Buero Vallejo and Sastre are the leading figures among the young dramatists, Peman and Calvo Soyelo are the outstanding representatives of the older generation. Of these, Buero Vallejo is the only one with anything resembling a reputation outside of Spain. Alejandro Casona, who has made his home in Argentina for many years, is the best known Spanish dramatist. The uninspired theatrical production is at least partly responsible for the ever increasing number of adaptations from the foreign theater, particularly the American and French, that are currently being presented to the Spanish theater-going public.

Narrative prose is the most important, most dynamic, most promising genre in Spain today. There has been a great deal of discussion of a "renacimiento" of the Spanish novel, and the point is rapidly being reached at which this can be considered to be literally true, to be something more than an expression of wishful thinking. On the basis of numbers alone, the novel and the short story are certainly representative of the genre which is most active. The quality of the Spanish novel is uneven; many novels are published without any apparent justification on artistic, stylistic or speculative grounds. But this same criticism can be made of the literature of any nation. The fact that there is an increasing number of young authors who show great promise and have an impressive array of achievements behind them, is, however, a much more valid and encouraging criterion than the sheer numbers involved.

The post-war novel and short story in Spain represent a sharp break with the narrative prose of the period of the twenties and thirties. This is an often repeated, well established fea-

ture, which I repeat here to make valid the treatment of the post-war group as a generation of sorts, without inspiration or leadership from the immediate past. It is true that there are novelists presently active in Spain who are a part of an older, more experienced generation, such as Zunzunegui, for example, but they are a group apart, as they must have been in the pre-war period too. I should like to point out in passing that my use of the word generation does not necessarily have any connection with the term as used by Ortega and subsequent Spanish critics. The Spanish are generation happy: already they have proceeded to set up two generations in the post-war period with but slight justification.

The post-war novel as we can see it developing owes its principal impetus and leadership to three rather precise and related factors. The work of Camilo Jose Cela is one; a single novel by Carmen Laforet is another; and the Nadal Prize, first established in the year that Carmen Laforet won it with her first novel, *Nada*, is the third. Cela has continued to produce without interruption since the publication of his first novel, *La familia de Pascual Duarte*, and his stature has continued to grow, not only in Spain, where he is considered the leader of the post-war generation, but also outside of Spain. Cela is, without doubt, the best known and most highly regarded of his group. He has been elected to the Academy and is the director of a relatively new literary review which enjoys a considerable reputation, *Papeles de Son Armadans*; in May of 1959 Cela was instrumental in organizing an international colloquium on the novel on the island of Mallorca, attended by a number of French, Italian, English and American novelists and critics, as well as Spanish.

Carmen Laforet, since the publication of her last novel, *La mujer nueva*, several years ago has been silent. Nevertheless, the importance of her first novel stands, by rather general agreement among Spanish critics, as a major achievement in the development of the post-war novel. *Nada*, the novel in question, has probably gone through as many editions as any modern Spanish novel and there has been at least one school text edition of it in the United States. That its influence is still being felt is apparent from the most recent Nadal Prize



winning novel, *Primera memoria*, by Ana Maria Matute.

It is debatable to what extent the literary prize as such has any real validity; and there is, I think, a certain tendency among literary critics automatically to consider such prizes as illegitimate and in violation of their code of ethics. However, it would be highly unfair not to give due credit to the sponsors and judges of the Premio Nadal for the important role they have played over the past fifteen years in the incentive and impulse they have given to young novelists. There has been occasion to question the validity of some of the choices, but the quality of the award-winning novels in general has been at a consistently high level. A list of the novelists who have been awarded the prize or have been finalists in the judging would reveal most of the outstanding young novelists of Spain. The majority of those who have won the prize have subsequently taken an active part in the literary life of their nation. Miguel Delibes, for example, has proved to be a talented and prolific novelist and short story writer; Gironella developed rapidly from his first novel, *Un hombre*, a Nadal prize novel, to *Los cipreses creen en Dios*, which received international attention. Unfortunately, the latter's productivity was interrupted a few years ago by a mental breakdown from which he has since recovered and described in a recently published book.

The group born between 1920 and 1930, during the Republic and the Civil War, holds great promise for the future of the Spanish novel. Among them are Juan Goytisolo, Castillo Puche, Ignacio Aldecoa, Jesus Fernandez Santos, Sanchez Ferlosio, Ana Maria Matute and Elena Soriano. These are the outstanding members of the young generation, a thoughtful, serious group of young people with a great deal of talent, conscious, deliberate novelists whose mission it is to assure Spanish literature a high place among the world's literatures. It is encouraging to note that there is considerable discussion on the theoretical level among these people. Juan Goytisolo recently published *Problemas de la novela* and there are two excellent studies of the present state of the Spanish novel in more specific details, *Hora actual de la novela española* by José Luis Alborg, winner of the

National Literature Prize for the essay in 1959 and *La novela española contemporánea* by Eugenio de Nora, winner of the Premio de la Crítica for the essay in 1959. Editorial Planeta, in Barcelona, is publishing a series, called *Las mejores novelas contemporáneas*, under the direction of Joaquín de Entrambasaguas; each volume, of which five or six have been published to date, contains Entrambasaguas' selection of the best novel published in each of 4 or 5 years, beginning with 1895. When complete, this will be an excellent anthology of the Spanish novel of this century, with highly valuable studies and bibliographical material by the very capable editor. Aguilar, in Madrid, has published several volumes of an interesting series, *Nova Navis*, introducing new, previously unpublished novelists to the public. At least one of the authors thus introduced, Angel Maria de Lera, has met with success and recognition for the two novels he published subsequently. Obviously, there is a great deal of activity on all fronts and the literature of the post-war period is beginning to mature and move forward with confidence and justifiable pride in its accomplishments.

On the rather restricted level of society with which we must deal for a discussion of this nature, present-day Spain can be characterized by a genuinely intellectual atmosphere, somewhat more sophisticated and worldly-wise and self-confident than we would expect it to be. If there is a naivete it is the appearance of naivete of Christianity that is inevitable when it is projected against the background of modern society. For if there is one aspect of present-day Spain which must be recognizable to any really interested observer, it is the atmosphere of Christianity, of Catholicism. And another aspect which must be clearly evident is the social and/or political preoccupation of Spanish thought.

The sense of crisis, the inquisitiveness, the groping search for answers of the Spanish intellectual of today are somewhat reminiscent of the situation which prevailed in Spain fifty years ago. However, there are some very important reservations to be made in this statement. In contrast to the generation of '98, the present generation is not looking for its solutions in Spain's past glories; rather their objec-

tive would be a much more dynamic solution, a new, original, creative policy, based on Christian principles. Here we must note another distinction: the present generation is essentially Catholic, in contrast to the essentially anti-Catholic atmosphere of a half century ago. Another important contrast is in the European orientation of fifty years ago and the present generation's rejection of most of current European thought. There is a growing attitude of criticism of the weaknesses of western Europe, a tendency to propose that the solutions of some of the world's problems might be found in Spain. This is not to say, however, that there is not a clear recognition of Spain's problems. Unfortunately, the introspection evident in some of the present novelists at times approaches the morbid. However, it is an unmistakable and welcome sign of intellectual maturity and confidence that, in the field of literature, there can be discussion, evaluation and

positive criticism of the pre-war period, of the literary accomplishments of the "emigrados."

There has not yet developed in post-war Spain either a unity of thought, a definition of a single objective, or a means to attain it, or the uniformity of interpretation which would lead to the formation of a generation or school. No single figure, or group of figures, has developed to act as a directing agent. While this makes the task of the critic or literary historian somewhat more difficult, it is not necessarily detrimental to the development of Spanish literature in this period. Spain's recovery from the disaster of her Civil War is truly remarkable; the present generation of writers would seem to hold within its grasp the ability to restore Spain to a position of eminence in the field of letters.

WILLIAM J. GRUPP

*University of Notre Dame*

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### *"Chapuzarse en Pueblo"*

This past summer, I attended the course for foreign students at the Universidad Internacional Menéndez Pelayo in Santander, Spain. To my great surprise, there were very few Americans, and I should like to urge that more of our Spanish teachers participate in this experience. Here is a magnificent opportunity to following Unamuno's timely advice: "chapuzarse en pueblo."

At an amazingly low cost: \$90 covers tuition, room, and meals for four weeks, the Universidad Internacional offers a program designed to meet the varying needs of beginning, intermediate, or advanced students and teachers. Upon arrival, students are classified according to ability and interest, and are assigned to small sections which meet once or twice daily for individual drill work in pronunciation, composition, and reading. In addition, there are daily lectures on literature, history, art, Spanish grammar, and even commercial Spanish, presented by some of Spain's most able professors. The student is free to attend those courses in which he is most interested. It must be noted, however, that the program is not adequate for teachers who have already acquired a high degree of skill and knowledge in the language and literature. The special monographic lectures, with a few noteworthy exceptions, are too elementary for those who have done advanced study and research in these areas.

Aside from the course work, the university offers a series of song sessions, dance programs, concerts, and movies. There are also bus excursions, with excellent guides, to sur-

rounding spots of historical and geographical significance.

The campus of the Universidad Internacional is a fairly new one, complete with three modern dormitories, dining hall, chapel, and a handsome classroom building. A short walk leads one to the lovely gardens which rim the seashore, and to the many cafés which line the crowded sidewalks. An incredibly efficient bus service takes one to the center of Santander, a modern and busy city. During the summer months, Santander has a fine "Festival of Arts," and it is possible to hear many of the outstanding Spanish stars of theater and music. Santander has long enjoyed a reputation as a seaside resort, and the beaches, conveniently near the campus, are an added attraction.

Life in Spain is fun; it is interesting and colorful; it is relatively inexpensive for the foreign visitor. And from a purely practical viewpoint, it is invaluable for the American teacher of Spanish. What better opportunity than attending a course such as the one offered by the Universidad Internacional can be found for combining study, travel, and recreation in such a delightful way?

Information about this summer course may be obtained by writing to:

Universidad Internacional Menéndez Pelayo  
Pabellón de Gobierno  
Ciudad Universitaria  
Madrid 3, Spain

JEANNE M. CHEW

*Bucknell University*

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## *An Introduction to the Literature on Buenos Aires and Its Inhabitants*

THE teacher or student of present-day Spanish America can scarcely ignore the basic social and linguistic aspects of the largest cultural center that exists today in the Spanish-speaking world. Greater Buenos Aires, with its skyscrapers, subways and factories, is second only to New York in size in the Americas. Its five million inhabitants, mainly of European stock, industrious, literate, and today largely middle-class, form the most potent single cultural bloc in the hispanic world. The influence of its publishing houses, motion pictures and newspapers reaches the Rio Grande.

This colossus of the Southern Hemisphere has molded the outlook and behavior of its inhabitants, giving them an idiosyncrasy and frame of mind that are well-known throughout Latin America. A "porteño," a person from Buenos Aires, means something distinctive to other Latin Americans because of his unique milieu, attitudes and verbal expressions.

A faithful product of his city, the "porteño" sees himself as an exponent of a superior way of life. His culture, however, is not above criticism. Like any modern metropolis, Buenos Aires cannot escape the ugly by-products of its mammoth structure; and the "porteño" finds himself isolated from the rest of Argentina by his asphalt jungle and a self-centered way of life.

\* \* \*

It is a valid function of literature to be the recorder of a period or an environment. The use of prose as a mirror or critic of society happens to be a pronounced and continuing characteristic of Latin American literature since the rise of realism in the Nineteenth Century. As can be expected, the history of Buenos Aires and its people has found a lasting reflection in outstanding works of prose.

To proceed chronologically, the first realistic glimpse of Buenos Aires is presented in *El matadero*. A grim picture of the city emerges from

the pen of Esteban Echeverría who was determined to denounce the brutality of dictator Juan M. Rosas and his henchmen who had established a reign of terror in the young capital before the middle of the nineteenth century.

In the 1850s appeared a thick novel, *Amalia*, by José Marmol, which enlarges the view of Buenos Aires during the quite lengthy Roses period that included a civil war. Although it is a novel in the romantic tradition, it contains a number of "costumbrista" episodes that reveal aspects of "porteño" society, such as the one in which we find

reunidos y mezclados el negro y el mulato, el indio y el blanco, la clase abyecta y la clase media.<sup>1</sup>

After the civil war Buenos Aires not only gained complete political and cultural ascendancy over the provinces but began to grow at a feverish rate until by 1880 "porteño" society was definitely entering a phase that was to last up to present times. In this phase the city's appearance and milieu were heavily styled in the tradition of European centers, especially Paris.

*La gran aldea* by Lucio Vicente López is a literary account of this transformation from village to a metropolis that tries hard to be a carbon copy of Paris, even if it means to imitate its shortcomings. There were now hundreds of clubs filled day or night with "jugadores, transnochadores, maridos calaveras, juventud disoluta y disipada";<sup>2</sup> the ladies at the Café de Paris came from the Faubourg St. Germain de Buenos Aires and murmured "farouche";<sup>3</sup> and every bourgeois family dreamed of belonging to the Jockey Club.

In the 1890s Julián Martel's *La bolsa* and Carlos María Ocantos' *Quilitito* both attack the gross materialism of a society in which domi-

<sup>1</sup> José Marmol, *Amalia* (New York: Macmillan, 1942), p. 107. Abridged version.

<sup>2</sup> (Buenos Aires: Albatros, 1939), pp. 168-169.

<sup>3</sup> *Op. cit.*, p. 143.

nates "la vida febril de los negocios, la vanidad, el lujo y el ocio . . ." <sup>4</sup> amidst a laissez-faire economy that allowed for the wildest manipulations of shrewd financiers. From both novelists we obtain a realistic account of a get-rich-quick era that collapsed with the crash of the stock market.

E. M. S. Danero, an Argentine literary critic, observed in his preface to *La gran aldea* that López had introduced a large number of secondary characters that were used to represent a composite picture of the capital's society. This "costumbrista" technique has held great appeal for quite a few Argentine prose writers since the turn of the century. The first of these "costumbristas" was José E. Alvarez, best known as editor of *Caras y caretas*, a satirical-political magazine that for twenty-five years found its way into most "porteño" homes. Under the pen name of Fray Mocho he drew life-size sketches of a Buenos Aires that "vivía en un momento de transición del muchacho crecido de golpe." <sup>5</sup> There are numerous portrayals of generic characters, from the corrupt policeman in the chapter "En la comisaría" to the bombastic politician featured in "El café de la recova" or the typical snob in the episode "Divorcons a la criolla."

His style provides a unique opportunity for the linguist to study the dialect of the River Plate area since Alvarez' characters use the "porteño" vernacular. For example, in the chapter called "Pechadores" the perennial borrower is fooled by the intended victim's elegant appearance and exclaims:

. . . *cría* qu'era lo menos el hijo e Roca. P'cha qu'es sonso el hombre, y como lo engatusa la parada . . . esto sí qu'es ensartarse.<sup>6</sup>

In 1905 a young lawyer, Manuel Gálvez, wrote a doctoral dissertation entitled *La trata de blancas* on the social and moral problems arising out of the practice of white slavery as practiced in Buenos Aires. In 1917 he gave it fictional form in a best-seller called *Nacha Regules*. This somewhat sensational topic seemed to have contributed to make the Argentine capital famous abroad in a not too desirable way, and many authors jumped at this highly emotional theme.<sup>7</sup> Actually, *Nacha Regules* was written to attack a society that acted as an accomplice to vice, crime, corrup-

tion and social injustice. In the novel we find a Buenos Aires that is submerged in a pit where red lights illuminate human suffering and depravity, much in the fashion of Emile Zola's naturalistic novels. In the preface Gálvez stated his own case, saying:

. . . mi único deber es . . . reflejar en veinte o treinta novelas toda la vida argentina.<sup>7</sup>

But he also pays tribute to Zola and hopes to utilize Argentine society as a naturalistic laboratory.

One of Latin America's most popular novelists has been Gustavo Martínez Zuviría who under the pseudonym of Hugo Wast has produced scores of novels that can be found in bookstores throughout Latin America. Around 1920 he completed *Ciudad alegre, ciudad turbulenta* which in spite of its melodramatic overtones manages to depict quite well "porteño" society after the First World War and is able to present its cultural goals as well as a changed environment.

The early 1930s saw the publication of *La radiografía de la pampa* by Ezequiel Martínez Estrada, a collection of sociological observations that attempt to evaluate the respective spheres of influence of the capital and the interior. Martínez-Estrada finds that the man from Buenos Aires is divorced from his hinterland and its traditions since he turned away from it in order to recreate in succession the cultural atmosphere of Madrid, Paris and lately Hollywood. But in his search for a common psychological denominator of the "porteño" the author discovered that the winds have blown much of the pampa's sadness and solitude along the boulevards of Buenos Aires, sowing hostility, mistrust and loneliness among the well-dressed men and women that hurry from subways and buses to stores and offices, perennially surrounded by "sensualidad, violencia y exhibición."<sup>8</sup>

In the sequence to this work, *La cabeza de*

<sup>4</sup> José E. Alvarez, *Cuentos de Fray Mocho* (Buenos Aires: Nova, 1943), p. 8.

<sup>5</sup> *Op. cit.*, p. 82.

<sup>6</sup> Two of the best-known novels dealing with this theme are *La traite des Blanches* by Henri Bordeaux and *Le chemin á Buenos Ayres* by Albert Londres.

<sup>7</sup> (Buenos Aires: Pax, 1922), p. ix.

<sup>8</sup> Ezequiel Martínez-Estrada, *La radiografía de la pampa* (Buenos Aires: Emecé, 1933), p. 208.

*Goliath*, Martínez-Estrada continues his analysis of Buenos Aires which is now an ultra-modern city in the 1940s. After re-examining the cultural chasm between the capital and the rest of Argentina, the author reports on the changing values and mores of the "porteño," a process now linked to the spectacular rise of modern technology. For Estrada the cultural benefits brought by this modern age are very debatable, and he criticizes a Caliban-type spirit,<sup>9</sup> imported from the United States that brings about a superficial way of life; "toda esta agitación sin hacer nada."<sup>10</sup> Besides the sociological comments the author has included a number of short chapters in which he follows the technique of Fray Mocho and brings to life "porteño" figures that are representative of all social strata. Martínez-Estrada's two works are possibly the most objective and scholarly studies on the "porteño's" psychology and cultural values done up to now.

In *El hombre que está solo y espera* Scalabrini Ortiz also describes types, situations and professions in the tradition of the "costumbrista" school. Many years of journalistic activities in the capital substantiate his claim to have captured the sentiment and personality of the "porteño" as he was gathering material for his book while "on the beat." Scalabrini Ortiz is out to dissect the soul of the man of the street whose urban mask hides "un místico sin dios."<sup>11</sup> For Ortiz

El hombre de Corrientes y Esmeralda es el vórtice en que el torbellino de la argentinidad se precipita en su más sojuzgador frenesí espiritual.<sup>12</sup>

Here the "porteño's" attitudes and emotions have been interpreted as symbols of a cultural pattern that exerts an unsuspecting force on the people of Buenos Aires.

In *La ciudad junto al río inmóvil* Eduardo Mallea, like the foregoing authors, is deeply concerned with the destiny of the countless men and women that rush through the streets of the big city, alone with their ambitions and frustrations. Mallea, together with Jorge Luis Borges, has for years been the leader of Argentina's intelligentsia. Equipped with a vast cultural and philosophical background he has used it to explore and interpret the motivations and values that determine the behavior of the "porteño" and furnish him with collective conscience. For

Mallea the people of Buenos Aires are not fully aware of the basic forces that operate within them, forces that are inextricably rising from the very soil that the "porteños" have covered with cement.

... hay algo en ellos hondamente emocional y salvaje... que no ha llegado todavía al territorio del espíritu, pero donde madura ya un advenimiento.<sup>13</sup>

In his essay-novel *La bahía del silencio* Mallea's "porteño" intellectuals analyze themselves in relation to their urban environment. They come to the realization that their society, caught in the wheels of constant transition, is more than ever searching for stabilizing spiritual values and some way to express them.

*Aldén Buenosayres* is a voluminous novel reminding of Joyce's *Dubliners* as far as technique and the use of the city is concerned. Leopoldo Marechal's young intellectuals rebel against bourgeois conventions and fashion a world of their own in which proletarian ideology and environment play an important role. In their mock-odyssey through the capital these young bohemians show the reader a many-faceted Buenos Aires that needs not only a social but an intellectual change. Marechal ironically dedicated this work to his "amigos martiniferistas," a group of writers whose esthetic views did not allow them to indulge in socially-oriented literature.<sup>14</sup>

The last fifteen years have seen the publication of prose works that center around psychological and metaphysical problems in which

<sup>9</sup> Martínez-Estrada, like most Latin American intellectuals of our times, has been influenced by José E. Rodó's *Ariel* in which the Uruguayan essayist opposes the utilitarianism of Caliban with "Arielismo," an idealistic-humanistic approach to modern society.

<sup>10</sup> Ezequiel Martínez-Estrada, *La cabeza de Goliath* (Buenos Aires: Emecé, 1947), p. 7.

<sup>11</sup> *El hombre que está solo y espera* (Buenos Aires: Reconquista; 1941), p. 54.

<sup>12</sup> *Op. cit.*, p. 27.

<sup>13</sup> Eduardo Mallea, *La ciudad junto al río inmóvil* (Buenos Aires: Anaconda, 1938), p. 16.

<sup>14</sup> Marechal evokes here the famous literary feud that had broken out in the 1920's and went under the name of "Boedo contra Florida." Payró, Barletta, Yunque and the brothers González Tuñón were the followers of the naturalistic school and published *Los Pensadores* in Boedo, a proletarian district of the capital, while Güiraldes, Borges and Mallea formed the "avant-guard" group that met in the elegant Florida and collaborated in the publication of *Martin Fierro*.

Buenos Aires is all but an incidental background.<sup>15</sup> But there is a promising new novelist, Valentín Fernando, who has written two novels, *Desde esta carne* and *El límite*, in which he presents a realistic portrait of a new generation that grew up during the second World War and the "peronista" regime. Fernando's young "porteños" search for a meaningful existence and self-expression in the midst of a complex and bewildering society whose traditions and spiritual values are undergoing rapid changes.

Valentín Fernando's novels remind of Bernardo Verbitsky's *Café de los angelitos* and *Es difícil empezar a vivir* which one generation earlier had depicted the disillusioned youth of Buenos Aires weathering the Great Depression of the 1930s in cafés and at street corners. Each

generation has its literary recorders.

The composite literary picture of Buenos Aires is as elusive and incomplete as the history of the great city itself, but it flows parallel to the city's life stream, recording new currents, upheavals and turns. Its usefulness to those interested in exploring the life and language of this all-important cultural center of the Spanish-speaking world is a certainty.

A. ERNEST LEWALD

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<sup>15</sup> Some of the outstanding modern prose works are *El túnel* (1948) by Ernesto Sábato, *El gorrión y la piedra* (1957) by Carlos Prelocher, and stories like *La muerte y la brújula* and *El hombre de la esquina rosada* (1954) by Jorge Luis Borges.

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#### *Summer Course at Nice*

From 31 July to 26 August, 1961, the University of Aix-Marseille is conducting summer courses for foreigners in the French language and contemporary France at Nice. Students

will be divided into two groups according to their competency in French. Information may be obtained from: Secretariat des C.D.I.T., 32 Avenue Foch, Nice, France.

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#### *Languages-of-the-World Archives*

The first results of the labors of the Languages-of-the-World Archives at the George Washington University, under the directorship

of Professor Siegfried H. Muller, are contained in an 8-page list of some 130 languages with over a million speakers each.

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## *A New Approach in Foreign Language Reading*

**I**N THE course of the past two years I have been interested in the specific problem of teaching foreign language reading through self instruction. I have found that, in order to render that type of teaching more efficient and in order to eliminate the student's time-loss in dictionary consultation, it is necessary to devise a whole new format for language reading texts. If the time-loss going from the text to the dictionary and back to the text was to be eliminated, it could be done only by bringing the word to the student. Vocabulary has, therefore, been placed where it is most immediately accessible to the student: directly underneath the foreign word, in the text itself.

The idea is of course, not new, for we are all quite familiar with interlinear translations. I agree with the many language teachers who have no liking for interlinear translations. I am convinced, in fact, that both interlinear translations and bi-lingual editions have very little pedagogical value. They are merely crutches! One learns to read French by reading French—not English! But there is no real comparison between the Ebacher Rapid Reading Format devised by me and interlinear translations.

In the new format the interlinear vocabulary contains none of the true cognates, no articles, no pronouns, no auxiliary verbs. It contains only those words for which the student would have to consult the lexicon or dictionary. Those words are given an interlinear equivalent for the first five times they occur in the normal flow of the text. At that point the words drop out of the interlinear vocabulary because after that many repetitions, the words should have been absorbed by the student. As five-repetitions words drop out, four-, three-, and two-repetitions words remain, along with new words which occur as the text develops. The time saved by this format can be measured easily if we consider that it takes approximately twenty seconds for each dictionary con-

sultation. Any language teacher will see that if we multiply the number of words students have to look up by twenty seconds, the time involved becomes a very important factor.

Another feature that distinguishes my texts from interlinear texts is a plastic grill which is placed over the page being read and which conceals the interlinear vocabulary until such time as the student finds a need for the English equivalent of a foreign word. At that time the student slides the grill up, and the interlinear vocabulary appears through the clear spaces of the grill. He glances at the equivalent and immediately slides the grill back to the reading position and goes on with his reading of the foreign language text. No deliberate effort need be made to memorize the new vocables: the five interlinear repetitions suffice for "linguistic osmosis" to take place. The grill allows the student who learns vocabulary more quickly to go on without consulting the interlinear vocabulary; it allows the student to test himself if he is not sure of the English equivalent; it serves as a reward for the student who thinks he knows the particular foreign word and yet feels the need of double checking. All of these factors are recognized as important in sound education.

The format described above demanded experimentation. Therefore, in the spring of 1959, in conjunction with Dr. Walter J. Clarke, Department of Education, Xavier University, and Dr. Vitautas Bieliauskas, Department of Psychology, Xavier University, I conducted a pilot study on the format. The subjects of the experiment were 53 first-year French students: 50% of these students were given a certain amount of time to read a conventional text with the aid of a lexicon, while the other 50%, given the same amount of time, used the same material adapted to the new format. At the end of the given time, the continuation of the same material was given to the same students but reversing the formats used. It was found that,



with the new format, students averaged a 52% increase in amount of material read and a 50% decrease in mistakes.

It remained to be proved whether students would really learn the vocabulary to which they had had such ready accessibility. For this it was necessary to use the format long enough to expose the students to a number of five-repetition words. An experiment had to be devised to reveal whether "linguistic osmosis" is a clever term or a fact.

In the course of the first three weeks of several first-year French classes at Xavier University, the students have read an 89-page novel which I had adapted to the new format. At the end of the three week period, a vocabulary test was designed to measure the vocabulary retention in relation to the number of repetitions. The results tabulated below lead me to believe that, if words were given seven or eight repetitions, one could achieve near-total retention of vocabulary.

Repetitions	Words seen	% words learned	Words learned
5	151	63.4%	95.7
4	50	48.5%	24.2
3	61	44.1%	26.9
2	125	34.4%	43.0
1	267	34.9%	93.2
	Total: 654		Total: 283

In the course of the next five weeks the students read a second novel about 100 pages in length. The results of my experimentation in vocabulary retention as they are tabulated below deal with the vocabulary encountered in both books read.

Repetitions	Words seen	% words learned	Words learned
5	302	64.5%	194.8
4	96	45.4%	43.6
3	138	40.8%	56.3
2	271	27.1%	73.4
1	881	26.3%	231.7
	Total: 1,688		Total: 599.8

At present the first-year students who are the

subjects in this experiment are reading a third text in the new format. This text takes over where the second left off, repeating four times such words as have been seen once in the second text; three times, those seen twice, and so on. The whole experiment will last through the academic year 1960-1961.

It is my hope to have these first-year students read a total of six novels and plays in the course of this year. The first experimental book read was *Le petit prince*; the second was *Tartarin de Tarascon*; the third is *La belle Nivernaise*. At present a fourth book is being adapted: *Le voyage de M. Perichon*. In their second year these students may be able to read six to eight books, the last of which could be suited to their particular fields of concentration: science students could read a foreign scientific text adapted to the format, history students could read a foreign historical text adapted to the format, thus acquainting them with the scientific terminology necessary for their further studies.

To facilitate the self-instructional process the students were taught at the outset how to use the text and the grill; they were taught a few fundamental rules of grammar from the recognition point of view, and they were made to do choral reading as well as individual oral reading. The outside assignments generally consisted of ten pages of foreign language reading per hour of class. At the start of each class, the teacher answered whatever problems the students encountered in doing their assignment. Thus they learned the grammar in context. In class they were asked to tell what they read in the assignment. The teacher then recounted that same portion of the story in the foreign language and asked simple questions concerning the passage which called for simple answers in the foreign language. In the laboratory they may listen to taped versions of the reading texts while they read the texts themselves, thus familiarizing themselves with the basic sounds of the language.

This method goes counter to many of the present theories. While it may be true that little infants learn language without the aid of the printed word, it remains definitely true that much of our native language is learned after we have learned to read and that most of that lan-

guage learning is done through reading. For high school and college students, every means, including the *printed word*, should be used to aid the learning process. Besides, the vast vocabulary which the new format builds will allow the students to say something with the language structures they learn in the laboratory.

Although the method is still in the experimental stages, there are many indications that it is headed in the right direction.

JOSEPH P. EBACHER

Xavier University  
Cincinnati, Ohio

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### RESOLUTION on the Death of Norma Virginia Fornaciari (1914-1960)\*

Whereas, Norma Virginia Fornaciari, a native of Chicago, Illinois, was graduated from Northwestern University, where she received the Bachelor of Science degree in 1934 and the Master of Arts degree in 1950, and was the recipient of the degree of *Dottore in Lettere* from the University of Bologna, Italy, in 1952, where she studied as Fulbright Fellow:

Whereas, Norma Virginia Fornaciari taught in the public schools of Elmwood Park, Illinois, from 1935 to 1938 and in the public schools of Chicago from 1938 to 1945; and after an interlude during the war years when she served brilliantly in the Psychological Warfare Division of the Office of War Information, then as interpreter for the International Civil Aviation Conference in 1944 and for the Argentina Trade Promotion Corporation from 1945 to 1947, became in 1947 Instructor, in 1954 Associate Professor, in 1958 Professor, and in 1960 Acting Chairman of the Modern Language Department of Roosevelt University; and who has served as Visiting Professor at the Instituto Tecnológico de Monterrey, Mexico, in 1954, as a member of the faculty of the Middlebury College Italian Summer School in 1955 and of the Yale University Summer School in 1957, thus distinguishing herself as a teacher of Italian and Spanish;

Whereas, Norma Virginia Fornaciari has held offices of distinction and leadership as a member of the Executive Council in 1957 and as President in 1958 of the National Federation of Modern Language Teachers Associations; as Secretary-Treasurer of the American Association of Teachers of Italian from 1955 to 1959; as Vice-President in 1956 and as President in 1957 of the Illinois Modern Language Teachers Association; as Past-President of the Illinois

and the Chicago chapters of the American Association of Teachers of Italian; as Past-Secretary and Past-Chairman of the Italian Section of the Central States Modern Language Teachers Association; and also served actively as a member of the Modern Language Association of America, the American Association of Teachers of Spanish and Portuguese, the Dante Society of America, and the American Association of University Professors;

Whereas, Norma Virginia Fornaciari has contributed articles on Italian and Spanish literature and culture to several professional journals such as *The Modern Language Journal*, *PMLA*, *Italica*, *Symposium*, *Philological Quarterly*, and *Books Abroad*, thus achieving distinction in the field of scholarly activity;

Whereas, Norma Virginia Fornaciari prepared and conducted a ten-week television course *Ecco l'Italia* in conversational Italian and the culture of Italy, the first of its kind in the history of Italian teaching, and received in 1956 a national award for the best continuous teaching over television;

Therefore Be It Resolved, that the National Federation of Modern Language Teachers Associations record its deep sense of sorrow and include in its proceedings this tribute to Norma Virginia Fornaciari, whose untimely death has been a great loss in the field of modern foreign language teaching, but whose memory will remain a source of inspiration to those who carry on the work to which she was so completely dedicated.

\* Unanimously adopted at the annual meeting of the Executive Committee of the NFMLTA, Philadelphia, Pa., December 31, 1960. On motion of Herbert H. Golden, who prepared the resolution.

# Foreign Language Pronunciation and Musical Aptitude

THE purpose of this pilot study was to compare the test score results in musical aptitude and in modern foreign language (Spanish) pronunciation. The sixth, seventh and eighth grade students of the Ronkonkoma Grammar School, Ronkonkoma, Long Island, New York participated in this study. The sixth graders had to meet several control requirements: (1) no previous foreign language training, (2) no foreign language spoken at home, (3) no physical or apparent psychological difficulties.

Mr. Julius Rubin, instructor in music, administered the Conn Musical Aptitude Test. The test includes an examination of rhythm, tempo, pitch, melody, chords, vision and mathematics. The student hears two short taps. If he feels they are alike in rhythm he marks plus on his card, and minus if he judges them to be different. The balance of the test is conducted with a musical instrument and the same procedure for sound discrimination is followed. In the vision test the difference among the various movements of the baton is again noted as being the same or different. The mathematics portion is the rapid addition of the number of fingers extended by the examiner on both hands.

The scoring was adapted to conform to the other data of the pilot study as follows:

<i>Conn Test Scoring</i>	<i>Pilot Study Adaptation</i>
5—Perfect score	Above average
4—Good	
3—Fair	Average
2—Poor	Below average

The modern foreign language pronunciation test was a subjective one. The sixth graders were given an intensive Spanish pronunciation lesson. The vowel sounds were pronounced by the foreign language instructor who then asked the students to repeat each sound as he again pronounced them. Later several Spanish words illustrating the vowel sounds were shown and each child was again required to repeat after the teacher. When the lesson and practice session

were completed the test was introduced: a large chart with twenty-five Spanish words. Each child was tested orally for his pronunciation of the twenty-five Spanish words on the chart. The scoring was as follows:

<i>Words Correctly Pronounced</i>	<i>Rating</i>
20 to 25	Above average
16 to 19	Average
15 or less	Below average

The chart below illustrates the number of students in the sixth grade who had similar scores in both pronunciation and musical aptitude.

<i>Pronunciation to Musical Aptitude</i>						
<i>Rating</i>	<i>Number with Similar Scores</i>					
	<i>Grade</i>	<i>Total Tested</i>	<i>Grade</i>	<i>Total Tested</i>	<i>Grade</i>	<i>Total Tested</i>
	(6-1)	19	(6-2)	16	(6-3)	17
Above average..	5		8		7	
Average.....	5		1		3	
Below Average..	1		1		0	
TOTALS.....	11		10		10	

*Percentage of Agreement: 59.6%*

Of the total tested in grade 6-1, eleven scored similar test results in both foreign language pronunciation and musical aptitude. In grade 6-2, ten out of sixteen scored similar results; in grade 6-3, ten out of seventeen scored similar results. Thirty-one out of a total of fifty-two, or 59.6%, scored the same in musical aptitude as in foreign language pronunciation.

The sixth grade study culminated in a comparison of pronunciation to musical instrument training.

<i>Pronunciation to Musical Instrument Training</i>		
<i>Pronunciation Test Rating Results</i>	<i>Play a Musical Instrument (1 Year or More)</i>	<i>Do Not Play a Musical Instrument</i>
Above average	57.2%	52.6%
Average	33.3%	23.7%
Below average	9.5%	23.7%

Seventh graders who had had six months of foreign language training (Spanish) were given the same series of tests with the following results.

<i>Pronunciation to Musical Aptitude</i>						
<i>Rating</i>	<i>Number with Similar Scores</i>					
	<i>Grade</i>	<i>Total</i>	<i>Grade</i>	<i>Total</i>	<i>Grade</i>	<i>Total</i>
		<i>Tested</i>		<i>Tested</i>		<i>Tested</i>
	(7-1)	22	(7-2)	23	(7-3)	25
Above average..	9		12		10	
Average.....	4		2		3	
Below Average..	0		2		0	
TOTALS.....	13		16		13	
<i>Percentage of Agreement: 60%</i>						

*Recapitulation of the Percentages of Agreement for Grades 6, 7 and 8*

<i>Area Compared to Pronunciation</i>	<i>Percentages of Agreement</i>			
	<i>Grade 6</i>	<i>Grade 7</i>	<i>Grade 8</i>	<i>Average</i>
Musical Aptitude	59.6	60.0	76.7	65.4

*Recapitulation of Pronunciation to Musical Instrument Training for Grades 6, 7 and 8*

<i>Pronunciation Test Rating Results</i>	<i>Play an Instrument (1 year or more)</i>				<i>Do Not Play An Instrument</i>			
	<i>Grades</i>				<i>Grades</i>			
	6	7	8	<i>Avg.</i>	6	7	8	<i>Avg.</i>
Above average.....	57.1	71.4	90.0	72.8	52.6	48.7	64.3	55.2
Average.....	33.3	17.2	10.0	20.2	23.7	35.9	32.1	30.6
Below average.....	9.5	11.4	00.0	7.0	23.7	15.4	3.6	14.2

*Pronunciation to Musical Instrument Training, Grade 7*

<i>Pronunciation Test</i>	<i>Play a Musical</i>	<i>Do Not Play</i>
<i>Rating Results</i>	<i>Instrument (1 Year or More)</i>	<i>a Musical Instrument</i>
Above average	71.4%	48.7%
Average	17.2%	35.9%
Below average	11.4%	15.4%

Eighth graders who had had modern foreign language training in Spanish for one and a half years scored as follows.

<i>Pronunciation to Musical Aptitude</i>				
<i>Rating</i>	<i>Number with Similar Scores</i>			
	<i>Grade</i>	<i>Total</i>	<i>Grade</i>	<i>Total</i>
	<i>Tested</i>		<i>Tested</i>	
	(8-1)	29	(8-2)	27
Above average..	21		12	
Average.....	4		6	
Below average..	0		0	
TOTALS.....	25		18	
<i>Percentage of Agreement: 76.7%</i>				

*Pronunciation to Musical Instrument Training*

<i>Pronunciation</i>	<i>Play a Musical</i>	<i>Do Not Play</i>
<i>Test Rating</i>	<i>Instrument (1 Year or More)</i>	<i>a Musical Instrument</i>
Above average	90%	64.3%
Average	10%	32.1%
Below average	00%	3.6%

In order to facilitate the comprehension of the results, a recapitulation of the percentages of agreement for all the tests and grades was prepared.

Other areas were also compared to modern foreign language pronunciation with the following results.

<i>Areas Compared to Pronunciation</i>	<i>Percentages of Agreement</i>			
	<i>Grade 6</i>	<i>Grade 7</i>	<i>Grade 8</i>	<i>Average</i>
Language Prognosis	47.2	54.2	47.3	49.6
Achievement	68.5	59.1	33.9	53.8
I.Q.	66.6	57.8	43.4	55.9
Reading Level	64.2	52.2	35.8	50.7

The findings of this study indicate that there appears to be a direct relationship between musical aptitude and foreign language pronunciation. It is quite noticeable in the recapitulation chart that the percentage of agreement increased as the age of the pupils increased. The musical aptitude became a more significant factor as instruction in the modern language increased.

An allied result, which may one day prove to be more significant, is the showing in musical

instrument training. Again the percentages increase simultaneously with the grade. Notice of the eighth graders who played a musical instrument for one year or more, 90% scored above average in the pronunciation test, while only 10% scored a rating of average. Not one scored below average (the size of the sampling may have been responsible for this outcome).

Other areas compared to pronunciation such as language prognosis, achievement, I.Q. and reading level show a decrease in the percentage of agreement as the grade increases, whereas musical aptitude and musical training showed an increase. On the basis of this study, it is

evident that musical aptitude and musical training (one year or more) are important factors in foreign language pronunciation success.

It was difficult to uncover any data directly related to the topic. Perhaps the recency of the new aims of the foreign languages is responsible. Nevertheless this study is a beginning. It is not scientific proof of anything, but merely an indication that a relationship between foreign language pronunciation and musical aptitude and/or musical training may be an existent factor to be contended with for future study.

JOHN A. ETERNO

*Port Jefferson, N. Y.*

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### *1961 NDEA Summer Institutes*

The 55 Institutes announced so far will enroll the following numbers of secondary school teachers: 1,105 French, 228 German, 196 Russian, 1,029 Spanish, 24 Italian, and 40 Modern Hebrew, for a total of 2,622. 438 elementary school teachers will be enrolled: 188 French, 41 German, 209 Spanish.

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## *Aural-Oral Proficiency without Laboratories*

IN THE past few years hundreds of thousands of dollars have been spent in the establishment of language laboratories. In general they may have proved highly successful in developing a student's oral and aural skills. The rush to work with mechanical devices has become so widespread, however, that some administrators are beginning to lose sight of the fact that similar results can be achieved in the classroom simply by changing the method of instruction.

The present writer, who has had experience in the Army Specialized Training Program and the Post-Hostilities Training Program,<sup>1</sup> both of which achieved high oral-aural efficiency without laboratories, undertook a one year experiment at Queens College in 1959-1960 to determine whether classroom methods could produce a student who would be able to speak, understand, and write Spanish easily.

In the first three weeks of the semester, an evening class, composed principally of business people who were working a full eight-hour day and of students who had failed to meet the academic requirements for the day session, was taught completely by the oral-aural method. They did not see a single word written, nor hear a word spelled, nor discuss a grammar rule. Vocabulary was taught by the direct method, either by pointing to an object, or looking at a picture, or deducing the meaning from illustrations. English was used only if the meaning of the word was difficult to comprehend. In these first three weeks the students were taught the vocabulary, idioms and grammar of the first three lessons of the grammar book. Words were repeated in chorus, then individually, until the pupils rendered a perfect imitation of the teacher's pronunciation. Since there were no written symbols to influence them, the pupils made a great effort to imitate the sounds made by the instructor. The results were excellent, the general level of pronunciation far above that of the average beginner's class.

The material was first presented in the form of words, then in sentences. By means of ques-

tion and answer, by means of having the students say in Spanish what the teacher was doing at a given moment, and by having them describe what they saw in pictures held up by the teacher, the students made a direct association between the Spanish sentence and its meaning with no intervention of English. In other words they were thinking in Spanish. A little translation was done, but it was rather difficult for them to do until they saw a picture illustrating the English sentence.

In these three weeks the pupils learned vocabulary, idioms, articles, nouns, verbs, and adjectives. A most amazing result was that, when given a new adjective used in the masculine form, they would use the correct feminine form when asked a question requiring it in the answer.

At the end of three weeks, the grammar books were opened for the first time. The reading selection of the grammar lesson was read with excellent pronunciation since they had been drilled on those words so long that they couldn't mispronounce them, the spelling having no effect on them. One pupil reported that when he saw an English sign which read *hay* he gave it the Spanish pronunciation of *hay*. Questions were answered orally and in writing on the contents of the reading selection.

The grammar was relatively easy. Since the students had been drilled in it so thoroughly orally it was scarcely necessary to point out the rules. Yet, though they had been using the forms of the adjective correctly for weeks, no one was able to tell how many forms it had, nor what made them change! This was proof that the subconscious mind could be as efficient as an IBM machine.

The written exercises in the grammar were done with the exception of the translation exercises. Others were substituted which required the use of Spanish only. For example, to drill

<sup>1</sup> Described in an article in *Hispania*, February, 1947, pp. 60-65.

verbs the pupils were asked to change them from one form to another, from one tense to another, or to answer questions.

When the students were doing lesson one of the grammar book they were being drilled orally on lesson four in the manner above described. When they were doing lesson two in the grammar they were being drilled on lesson five orally. In this way the procedure followed during the first three weeks was continued throughout the semester, that is, a lesson was covered orally for three weeks before it was studied formally in the grammar book. Frequent dictations, comprehension exercises, and later written compositions, were included in the course.

In the first half of the year only twelve lessons of a twenty-five lesson grammar were studied. The class proceeded slowly as the constant repetition was time-consuming. Great stress was placed on pronunciation, oral expression and aural comprehension. The small amount of material studied was learned thoroughly and as a result only three out of eighteen students failed the course, an average of failure far below the normal for an evening session class at Queens College. Those who failed admitted that they had done scarcely any studying.

In the second half of the year, the remaining thirteen lessons of the grammar were studied, and one hundred ninety pages of a reader were read. The selections in the reader were translated only where there was difficulty of comprehension. Questions were asked and answered orally and in writing. The grammar procedure was followed in the same manner as it was during the first half, but there was a great deal more to cover since the later lessons contained many more grammar points than the earlier ones. Because of this extra material (there was no reader used in the first half) the students did not master the language as well as they had the first semester. They were, however, still better than the average class in oral expression, pronunciation, aural comprehension, and composition.

In order to establish a concrete and unprejudiced basis for observation, a comparison was made between the class of the second semester and a class in the day session taught by the traditional translation method by this writer.

Since he did not have a second semester day session class, a class of third semester students was used for the comparison. On the one hand, therefore, there was an evening class composed of eighteen students who had had one semester of Spanish at Queens College, and on the other, a day session class composed of twenty-six students of whom seven had had one year of Spanish at Queens College and nineteen who had had two or three years of high school Spanish. The evening class again met for two hours twice a week while the day class met for one hour four times a week.

The two classes were given several identical tests—one on pronouns, one on the subjunctive, and one on dictation. The average for the three tests for the evening class was respectively 7.3, 6.2, and 8.2 (out of a possible 10), and for the day class 7.4, 6.1, and 6.8. Thus the two classes were at about the same level in grammar but the evening class was superior in dictation. On one occasion both classes were given a composition to write on the same subject. The papers of the two classes were mixed up and rated without the teacher looking at the names in order to ensure objectivity. The result was an average of 8.1 (out of 10) for the evening and 6.8 for the day class. For the final examination the same questions could not be asked as it was forbidden by the college, but since both classes covered the same material (the day class reviewed the entire grammar) several questions were so arranged as to be practically identical. The results were as follows: dictation—evening class 8.6 (out of 10), day class 7.5; comprehension—evening 7.4 (out of 10), day 6.5; grammar—evening 39.5 (out of 50), day 41.0. The other thirty points of the test were completely different as the classes had read different readers, the day reader being more difficult than the evening reader.

It can be readily seen that the day session was inferior in dictation and comprehension, and slightly superior in the mastery of grammar. Oral expression and pronunciation could not be compared objectively, but there was no doubt in the mind of the teacher that the evening class was superior to the day.

As a result of the year's experiment, the following conclusions were reached:

1. When beginning a foreign language stu-

dents should be drilled for weeks without seeing a single word written or hearing one spelled, with great stress placed on accurate pronunciation.

2. All vocabulary, grammar, and idioms should be drilled orally for two to three weeks before being studied formally or written.

3. Translation from one language to another should be avoided as much as possible, even in grammatical exercises.

4. It is better to cover a limited amount of material thoroughly than to study more material superficially. The grammar should be covered in three semesters if the class meets four hours a week or less.

5. The oral-aural method is much more interesting to the average student, and gives him a feeling of accomplishment when he expresses himself in the foreign language with ease.

6. Since the grammar is drilled orally for two or three weeks, the constant repetition reinforces the learning process and when the grammar is studied formally it becomes much easier for the student to understand and learn it.

7. The student can be taught to think in

foreign languages and to express himself without recourse to English.

The only disadvantage the writer found in the oral-aural method was that it was slower and therefore less material could be covered, though more thoroughly. On the other hand the ability of the pupils to express themselves orally and in writing, and to understand the foreign language was vastly superior to that of pupils taught by him in the traditional manner. The students themselves showed greater enthusiasm as they clearly observed the growth of their capacity to manipulate the language. Several of the brighter ones spoke of holding conversations with Spanish-speaking people who complimented them on their ability to speak.

It is hoped that the description of this experiment, which is probably similar to many that have been tried by others, will add to the body of material designed to assist the language instructor, particularly the one who does not have a laboratory at his disposal, in raising the level of oral and aural proficiency of American students in foreign languages.

WILLIAM GIULIANO

*Queens College*

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### *Award*

Dr. Theodore Huebener, Director of Foreign Languages in the New York City Schools, has been awarded the Cross of Merit, First Class, by Dr. Heinrich Lübke, President of West Germany.

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## *Languages for the Scientist and Businessman*

LANGUAGE teaching in America has never been overly concerned with training for the utilitarian skills. There has been a bland assumption that the student schooled in literature and conversation could somehow adapt himself should the remote possibility occur that his job carried a linguistic requirement. For many years the reading of foreign literatures was the implicit goal. Today the emphasis is rather upon conversation. While only a small percentage of students become language majors or specialists, and relatively few are ever called upon to bear any rigorous conversational burdens, a vastly increasing number are finding opportunities in business, scientific and government circles in which some type of language skill has become a virtual necessity. Specific training for these requirements should be abundantly available. Yet a perusal of college catalogues reveals only the most meager offerings directed to these goals.

Courses in scientific German are occasionally encountered, but rarely one in French even though the importance of French scientific publications is greatly in the ascendancy. Similarly, Italy has for many years made distinguished contributions to the field of mathematics which a modest understanding of Italian would make accessible to the swelling numbers of young American mathematicians. But one would be hard-pressed to find a course of instruction oriented to such a need, unless it were at a Berlitz school. Certain schools present some training in commercial Spanish and in rare instances in Portuguese, but these courses have slipped in popularity precisely at the time that we have been made keenly aware of South American resentment at our disinclination to interest ourselves in their cultures or master their tongues for business purposes. Recently, to be sure, considerable attention has been paid to the reading of Russian scientific publications, but again little specific training can be obtained.

On the other side of the ledger, college departments have long deplored their waning fortunes, and paradoxically at a time when the

cause of foreign language teaching never had a better press. Because of far-reaching changes in the whole philosophy of higher education, the purely literary aspects of language instruction have admittedly fallen into abeyance. Professors may bemoan with considerable reason the passing of an era. The Goethe course attracts two or three students at best; introduction of a Dante course is unthinkable; and French and Spanish lyrics or theater play to an almost empty house. There is, at the same time, a desperate need for better trained young linguists in a variety of fields wherein the demand has hitherto been only nominal.

Of these, perhaps the most conspicuous is the government. The glamor of the State Department has often obscured a consistent need in many other branches, namely, Agriculture, Commerce, Defense and the intelligence agencies, to say nothing of government-associated or sponsored agencies such as the development and loan organizations and those for the exploitation of the foreign press and foreign scientific publications. The needs of these groups embrace a wide variety of skills, from library requirements and reader-translator activities to be highly exacting demands of simultaneous interpreting and actual foreign officer commitments.

Another important field which has burgeoned noticeably in the last decade is that of international banking. Never before have American banks been engaged in such far-flung enterprises. Bright young men and women properly trained in banking are in fairly constant demand; those with the added asset of sound foreign language backgrounds are obviously at a much greater premium. Industrial, oil and automotive concerns, as well as the mounting list of American manufacturers who have, or are setting up overseas branches provide comparably stimulating outlets for the more adventurous young businessman who combines the knowledge of a foreign tongue with his economic education.

The entire area of scientific, economic and



medical translation and abstracting associated with universities, business firms and libraries offers equally challenging possibilities to those suitably qualified. Requirements for the linguistically adept in the travel field exceed all previous heights. Particularly esteemed are those sufficiently familiar with foreign lands and cultures that they can direct and guide tours. Conversely, the influx of tourists to America has caused hotels and merchandising concerns to feel the need of emulating the polyglot abilities of their overseas confreres in their efforts to deal more gracefully and effectively with visitors whose English is halting or non-existent.

Finally, the growing army of graduate students who must demonstrate tangible reading skills in one or more foreign tongues presents one of the most fruitful areas for linguistic missionary work. Rarely have these embryonic doctoral candidates had the intelligent assistance from the language departments which they so badly need. Except in the case of German, it has been tacitly assumed that graduate students could manage well enough after exposure to an elementary course because technical vocabularies were similar to English. As a result, how many bitter hours have been spent thumbing dictionaries; how many gross mis-translations; how much dislike and disgust all for the lack of a little specific guidance.

The enormous publicity which has gratuitously been accorded the subject of language teaching in this country, with its high-lighting of the deficiencies in the field has not elicited the far-reaching and substantial reaction which might be desired. Commendable attempts have been made, of course, to introduce languages into the elementary schools, the use of television is stressed, and costly investments are being made in language laboratories, which for all of their utility are merely refined aids and by no means the panacea for all language ills. And too, most colleges have somewhat shamefacedly restored—or at least are retaining with better grace—the two-year language requirement. Insofar as the average institution is concerned, however, these efforts represent little more than a negative, holding type of operation and not the enterprising exploitation of an unparalleled opportunity to regain ground.

There has always been a reluctance on the part of college faculties to engage in activities which appeared to impinge in any way upon commercial or scientific concerns. In the case of the former, the disinclination has stemmed from a fear of being associated with a "language academy" type of enterprise. On the latter score, misgivings are not unwarranted considering the almost fabulous advances in scientific horizons in the last few years. Yet it is in precisely these areas that a most conscientious effort should be made to meet the critical demands for trained personnel. How absurd to consider that the integrity of a department will be compromised by catering to wider or more specialized needs.

By developing a series of courses, preferably in conjunction and in cooperation with other interested departments, notably in the sciences and economics, stimulating and truly productive work can be accomplished. Depending upon student and faculty interest and with an eye to arranging for an integrated series of courses, a number of practical steps can be taken.

Perhaps the most obvious and immediate contribution is for students of science, a large number of whom intend to continue their work in graduate school and will be faced thereupon, as has been observed, with the inevitable reading ability tests. A highly useful semester course can be set up emphasizing physics and/or chemistry with special vocabulary assistance available in other allied fields such as biology, medicine, or geography as needed. It must, of course, be assumed that candidates have had at least a year of fairly intensive preparation, preferably two. At this juncture, a number of factors serve to speed and facilitate the learning process. Interest in the subject as well as vocabulary similarities with English, the greater maturity of the student, and finally the inescapable fact that the language requirement exists, all make for a more responsive class. Nonetheless these students are still seriously in need of the knowledgeable direction which only an experienced teacher can impart. Instruction of this type demands genuine expertise. Grammar must be streamlined to its essentials; only such idiomatic usages as fall within the purview of straightforward, technical prose should be

considered. Common pitfalls of translation, particularly deceptive cognates must be stressed; and finally the desired special vocabulary must be developed. Economy of presentation and speed are of the very essence since rarely can more than a semester be devoted to such instruction. Fortunately the nature of these courses is such that a well-planned 16-week course can usually secure the desired vocabulary and skills.

There are presently available a number of suitable, if not ideal, texts in all of the common languages, though a caveat should be issued against employment of some of the older ones which may not be abreast of current scientific advances. Subscriptions to pertinent foreign publications should be utilized to fill in lacunae and challenge the student by their timeliness. It is suggested that such subscriptions be secured with the advice of colleagues in the subject field. In many cases it will be possible to provide some translation service for interested faculty members—an excellent motivation for

the student, and conceivably a modest source of revenue for the translator.

Comparable courses are badly needed in the fields of economics, banking and business administration. This area has been very little exploited and although some texts are obtainable, notably British, much pioneer work remains to be done. A judicious use of handbooks dealing with business correspondence in conjunction with the perusal of appropriate journals and financial papers will, however, do much to achieve the desired familiarity and fluency. Training of this nature has a specific application for certain government openings as well as for a vast array of business possibilities. No matter how small the department, some provision can be made for instruction along these practical lines without undo disruption of normal routines. No extensive preparation is entailed on the part of the instructor. The course is not of long duration, nor one which will attract more than a very manageable number of students. Work of this type is potentially of inestimable

#### French

Alberse, J. D.	<i>Chemical French Reader</i> , 1940	Heath
Clark, A. C. and Thiery, M.	<i>Brush Up Your French: Business and Commercial</i>	McKay
Locke, W. N.	<i>Scientific French</i> , 1957	Wiley
McVicker, C. D.	<i>Selections from Technical French</i> , 1957	Burgess
Moffatt, C. W. P.	<i>Science French Course</i>	Tudor

#### German

DeLuyster, N. van	<i>German Readings in Science</i> , 1953	ABC
De Vries, L.	<i>A Contemporary German Science Reader</i> , 1948	Rinehart
De Vries, L.	<i>Das Atomzeitalter</i> , 1954	Rinehart
De Vries, L.	<i>Guide to Scientific German</i> , 1953	Rinehart
Fotos, J. T. and Bray, J. L.	<i>German Grammar for Chemists and Other Science Students</i> , 1939	Wiley
Fotos, J. T. and Shreve, R. N.	<i>Intermediate Readings in Chemical and Technical German</i> , 1940 (Also: <i>Advanced Readings</i> )	Wiley
Greenfield, E. V.	<i>Technical and Scientific German</i>	Heath
Grundy, J. B. C. and Shoefer, W.	<i>Brush Up Your German: Business and Commercial</i>	McKay
Itter, L.	<i>German Workbook for Science Students</i> , 1959	Rinehart
Mainland, W. F.	<i>German for Students of Medicine and Science</i>	Oliver & Boyd, London
Staubinger, O. P.	<i>Elementary German Science Reader</i> , 1952	Rinehart
Striedieck, W. F.	<i>German Science Readings</i> , 1944	Crofts
Wild, J. H.	<i>An Introduction to Scientific German</i> , 1937	Oxford
Wiener, P. F.	<i>German for the Scientist (Chemist and Physicist)</i>	Bell & Sons, London
Yoe, J. H. and Burger, A.	<i>German for Chemists</i> , 1938	Prentice-Hall

#### Russian

Bight, L.	<i>Russian Science Readings</i>	Reilly
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#### Spanish

McHale, C. F.	<i>El Comercio</i>	Heath
Tatum, T. L.	<i>Pan American Business Spanish</i> , 1945	Appleton

value in maintaining interest in the language field. The entire base of appeal and awareness is inevitably widened to attract serious students from quite different faculties. At the same time it is entirely possible that literature specialists will find it to their advantage to supplement their knowledge of the language with the technical vocabulary and usages of the scientific and commercial skills.

The entire area is one in which a great deal of spade work remains to be accomplished. Specialized vocabularies and exercises are still needed for a number of the professions. Suitable reading materials must be developed; and above all provisions must be made for keeping abreast in these rapidly changing spheres. It is the type of work to which an enterprising instructor can make an exceedingly valuable contribution.

The foregoing list of titles is in no sense a definitive one, but will serve for handy reference to indicate the principal texts which are readily available.

Special attention should also be called to the very serviceable books published by the Hugo Language Institute, 103 Newgate Street, London EC 1. These include the *Commercial Correspondent* in French, German, Italian and Spanish editions, a *Dictionary of French Commercial Terms*, etc. Comparable titles are found in the catalogues of a number of foreign publishers as, for example, Hoepli which features excellent modern business correspondence manuals in several languages. While scarcely suitable for the student, these can be of much service to the teacher.

GIFFORD P. ORWEN

*Bethany College*

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### *Murphy's Law of Electronics*

One of the dozen do's and don't's for planning and operating a language lab or an electronic classroom in a high school issued by the Foreign Language Program Research Center of the MLA is the following: "DON'T forget Murphy's Law of Electronics: Anything that *can go wrong will*. The corresponding "do" is:

"DO write exact specifications into your contract and accept delivery as completed only when the equipment tests up to specifications and functions smoothly for a full month and when there are adequate provisions for servicing."

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## *Films in the Modern Language Class*

THE publicity accompanying the newly recognized importance of learning modern languages has produced a general re-appraisal of teaching practices and media, and has been effective in the creation of new ones. The language laboratory, five years ago a rarity, has become commonplace, usurping the spotlight among the new teaching methods. The production of tape recordings for use in the laboratory is now a major interest. Textbooks, still the most important teaching tools, have been developed to be adaptable to the aural-oral approach and to laboratory instruction. Many are now produced with accompanying records or tapes. So much emphasis has been placed on these materials, that we may be inclined to overlook other valuable media, such as films. The new or inexperienced language teacher may not even be aware of their importance as teaching aids.

Yet the film, properly used, can be a most effective supplement to the language text or to the language laboratory. The short foreign language film centered on a real-life situation with dialogue in simple practical language can extend the laboratory's scope. A few such films have been produced, but there is a need for many more.

There do exist many films of the documentary type which present the cultural, historical and geographical background of the foreign language. Some of these have been produced with foreign language commentary, many more have English commentary. They are a most important aid in the dispelling of misunderstandings in that aspect of language study sometimes designated as "language area." An authentic picture presented in an authentic context can be universally understood. Hours of exposition in language, any language, cannot assure the same accuracy of meaning as that conveyed by the visual image.

If the teacher will develop a technique of presentation and follow-up suitable to his own classroom procedure, he will find that the film

provides a significant contribution to the language class. Since teachers may avoid using films because they consider a "movie" a waste of time, some methods and precautions which have proven effective in the use of films as a teaching aid will be discussed here.

First, the teacher must know what he expects to achieve by using a particular film. Films add variety to the classroom procedure, they are good for motivating the class, they can supplement the text. For maximum accomplishment, the teacher's objective must be precise. The varied procedure must still proceed toward a specific end. The motivation must be directed toward a definite goal. The text that needs supplementing is lacking an essential element. The teacher must know what skill or knowledge can be taught by a particular film. A list of possible goals would sound like an entire course of study: aural comprehension, including regional dialects; the learning of social formulas, sentence structure, intonation patterns, new vocabulary, geographical and historical facts of the country, contemporary life with attention to family attitudes, education, religion, or government. Quite likely, the film can teach many of these things, but the teacher will want to select only one or two on which to concentrate at any one time. The same film can be shown again later with attention directed to other areas.

The teacher should see the film at least once before showing it to the class. This first viewing will reveal its potentialities. Let us suppose that it is a film designed for a first-semester class. The commentary uses short sentences spoken at slightly slower than normal speed, with pauses between sentences that are long enough for the student to absorb what has been said. The language teacher should check the vocabulary to see whether the students have already studied the words used or whether it will be new vocabulary for them. This will determine the technique to be used with the class before showing the film. If the vocabulary is already known, the teacher should tell the students that fact



and give them a short review of any special vocabulary they will hear. Should the film offer a few situations using unfamiliar words, such as terms associated with foods and cooking, shopping, or with the sights of a large city, the teacher should present the new terms before showing the film. A short list of words or expressions can be written on the blackboard. A long list is presented better in mimeographed form.

The teacher will want to indicate to the students any peculiarities of pronunciation they may hear, synonyms for words they already know, things that are peculiar to the foreign country and which they have not seen although they may know the words. With this language preparation the class may be expected to understand most of what is said with the spoken word simultaneously reinforced by the pictures. The teacher, however, will want to remind the class to *look* for certain things of special interest; something they have read about in their text, something that may seem to contradict their text, something they will soon be reading about, something quite characteristic of the country, or the many things that are similar to ones in our own country.

This introduction, although it may require no more than five or ten minutes in time, can make the difference between using the film as a teaching aid and using it as mere diversion. It can create a receptive mood on the part of the students, and, by alerting them to essential aspects of the film, can set the direction for discussion to follow the film. It would be logical for the discussion to take place in the foreign language since the students have just been hearing that language. Surely they could formulate questions in the language. With a first-year class, however, whose vocabulary is limited and whose knowledge of language structure is equally restricted, many students will feel frustrated in trying to use the foreign language. Rather than have them remain mute, why not allow them, at least the slower students, to make their comments in English? The more able students, of course, should be encouraged to respond in the foreign language. The teacher's part in the discussion should be in the foreign language to the limit of the students' ability to understand.

The film may be shown again immediately after the discussion. It may be shown later in the semester if the cultural content coordinates with some new unit of study. Or it may serve at the beginning of the following semester as a morale builder to prove to the students that they have gained in aural comprehension. A second showing again requires an introduction by the teacher to establish the proper attitude on the part of the students.

Unfortunately, few of the films at present available with foreign language commentary are suitable, from the linguistic viewpoint, for use with the average first-semester or even first-year classes. Most of them are spoken at normal or rapid speed, using idiomatic phrases and many different verb tenses. They may be understood by second-year classes, but, in general, even there they need at least one full class period as an introduction. These films, however, offer good instructional material in vocabulary, idiomatic language, and cultural background, all of which is presented against a visual image as it exists in real life. The opportunity for aural comprehension and appreciation of native intonation in a natural situation is one which the language teacher should utilize even though it may require greater effort on his part in preparing the class to see the film.

Before presenting a film with rapid foreign speech, the teacher should arrange for each student in the class to be provided with a script of the commentary. As a class exercise, the students could read the script in the foreign language. They should not translate it, but should have the chance to ask the meaning of unfamiliar words and phrases. The teacher should point out any verb tenses used which the class has not yet studied, indicating the characteristic ending. At the same time, the script may serve as a quick review of familiar verb endings. Along with the attention to linguistic details in this first reading of the script, the teacher should tell the students of some specific scenes they will see, particularly where new vocabulary is introduced. This will cue the students to the new situation and aid them in understanding the new word when it is heard for the first time.

After the first showing of a film whose commentary is at a rapid speed, the class should be given just a few minutes to ask questions about

the difficulties they found. Then, familiar with the general content, knowing the vocabulary, and aware of specific hazards, the students will profit from an immediate reshowing of the film. Discussion of the cultural content will undoubtedly have to be postponed to the next class meeting.

The teacher who plans well will present the film at a time when it best coordinates with the class text, however, since it is not always possible to obtain a film for use on the exact day when it will best articulate with class progress, some modification of either the class procedure or the introduction to the film may be required. If the film must be used earlier than it should be, the teacher will have to plan a more detailed introduction. If it arrives later than the ideal time, plans can be made for its use as review material.

Since modern language teaching today emphasizes constant use of the foreign language in the classroom, teachers hesitate to use films with English commentary. This is unfortunate, for there are many excellent documentary films available which present most strikingly the background information necessary for a real understanding of the people whose language is being studied. The films present visually the many aspects of life which cannot be adequately comprehended by any other method. The textbook may describe briefly the simple life of the rural areas of Mexico, but the film will integrate all the elements of that life into a complete picture that will vividly impress upon the student that his American idea of a simple life is far different from the Mexican actuality. The text may refer to the foreign attitude toward family life; the film may demonstrate that attitude by the looks and actions of the members of the family in a spontaneous situation.

In addition to presenting supplementary knowledge, the film with English commentary may serve a very real psychological purpose in the language classroom. In high school and college, the first-year student of a language is often under an intense nervous strain during the class period. First, he must concentrate intently on the sounds of the new language and

then force his facial and throat muscles into new modes of action with often publicly embarrassing results to his ego. In addition, the language student must give unfailing attention to meanings correlated with the new sounds. The skillful language teacher, aware of the limitations of the human powers of concentration, is alert to the need for frequent changes of direction of attention. The occasional use of a ten-minute documentary film with English commentary is a welcome relief for the class, as well as a rewarding educational experience in the cultural background of the language.

The language teacher will probably find it most profitable, from the linguistic standpoint, to use the documentary film with English commentary after the presentation of the cultural material in the text. A few sentences will then suffice to guide class attention to the salient points. Since the class can be expected to understand everything in the film, the teacher has greater freedom in choice of subsequent activities: immediate class discussion in the foreign language, rapid question-answer exercise between students with questions based on obvious facts of the film, free written composition, future class reports on some aspect of the film which appealed to the class interest.

I have presented these suggestions in some detail with emphasis on the elementary techniques in the use of film as a teaching tool because I feel that courses in methods of teaching foreign languages neglect this important medium. The basic rules for the use of visual materials must be followed for efficient results, but within their framework the teacher has freedom to develop his own individual techniques compatible with his classroom procedure. The teacher will find that no more time or preparation is required for the use of a good film than is required for other teaching devices. It is hoped that language teachers will make the effort to acquire confidence in the use of films since they provide a necessary visual link between the language and the life of the foreign country.

ANNA MARIE LOTTMANN

*Harris Teachers College*

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# Notes and News

## *No Classroom Is An Island Unto Itself*

Perhaps it was not a typical morning at the Gymnasium für Mädchen in Lerchenfeld, Hamburg. The air was certainly charged with more than the usual excitement. The classes, I was told, had just returned from the annual two-weeks' excursion under the supervision of faculty members. There were to be a few days of school and then the summer vacation would begin. I had arrived the morning of one of the final recitation periods. I asked whether I could observe a class or two and was told I could visit a second-year and a sixth-year English class.

The teacher of the second-year English class met us in the foyer of the main building. We were introduced, and after a few pleasantries, I followed her into one of the new buildings. The Gymnasium für Mädchen in Lerchenfeld, like the city of Hamburg, or one might say like most of Germany and its neighboring countries, is in the throes of a vast construction program. Most of the architecture follows simple, functional lines making a maximum effort to capture as much daylight as possible. The buildings of the Gymnasium für Mädchen group themselves around a very large court which the students use for recreational purposes after each class.

When we came into the classroom, a classful of smiling, and somewhat surprised, students greeted us. I was introduced to the girls. The smiles broadened and one could not doubt the sincerity of welcome. Those nearby helped to make me comfortable. Then we settled down and the lesson began.

The immediate objective of the lesson was to give the

students an opportunity to increase their facility in speaking correct English. This goal was accomplished through a series of related questions which centered first on the two-weeks' trip taken by the class and then on the retelling of a recently-read story via an illustration in the text. The questions were simple, direct, and of interest to the students. They prompted a review of previously-learned vocabulary and prepared the way for the new words and expressions to be introduced. The students enjoyed the questions and answered freely, for the classroom atmosphere was friendly and sympathetic. The lesson moved ahead at a good tempo. Soon we were ready for the new reading selection.

Texts were closed while the teacher told of boy scouts helping a poor workman and his ailing wife. The story was simply told. When the students were familiar with the story and its vocabulary, the texts were opened and the reading began. Careful attention was paid to pronunciation and to phrasing.

As I followed the development of this lesson and that of the sixth-year English class, two thoughts emerged. First, there is a universality about good teaching that transcends all national boundaries. Secondly, every teacher plays a singularly important role in establishing within the classroom a climate that will encourage the rooting and the growth of those principles of mutual understanding and respect between peoples.

JOHANNA LEISHER

*Newton South High School*

## *The Middle States Association of Modern Language Teachers*

The annual meeting of the Middle States Association of Modern Language Teachers was held Saturday morning November 26, 1960 in the Tower Room of the Hotel Haddon Hall in Atlantic City. Dean Henry Grattan Doyle presided.

The minutes of the meeting of the previous year were accepted as they appeared in the April issue of the *Modern Language Journal*. The secretary-treasurer's financial statement was approved by the auditors.

As a result of ballots by mail, it was announced that the dues of the organization were raised from \$.50 to \$1.00 per year.

It was moved and seconded that although we approve of the aims of the Northeast Conference, we should discontinue financial support of that group. The motion was carried.

The president brought to the attention of the members the fact that the constitution has been missing for several years. A motion was made and seconded that the retiring

president appoint a committee of three to draw up a constitution to be submitted for approval at the next annual meeting. Dr. Vincent Colimore was appointed chairman of the Constitution Committee with Dr. Gladys Dorsey and Dr. Mary Francis as members.

Dr. Kathryn Hildebran, our representative to the National Federation of Modern Language Teachers Associations, reported informally on the activities of that organization. Dean Doyle announced the program for the National Federation's meeting in Philadelphia, December 30 and 31.

The report of the Nominating Committee was accepted and the following officers were duly elected:

### *President*

Dr. Theodore Huebener  
Director of Foreign Languages  
Board of Education of the City of New York  
110 Livingston Street  
Brooklyn 1, New York

*First Vice-President*

Dr. Léon E. Dostert, Director  
Machine Translation Research  
Georgetown University  
Washington 6, D. C.

*Second Vice-President*

Dr. Marjorie Johnston  
U. S. Department of Health, Education, and Welfare  
Washington 25, D. C.

*Secretary-Treasurer*

Miss Elizabeth Litzinger  
901 West 38th Street  
Baltimore 11, Maryland

The program which followed the business meeting consisted of two talks. Dr. Marjorie Johnston spoke on "State Supervisory Services in Foreign Languages" and in this connection discussed in detail the National Defense Education Act. She stated its purposes, the loans available to individuals, the ways in which help could be given to state departments of education to strengthen language areas, and the funds available for audio-visual materials.

Dr. Dostert spoke on "Progress in Machine Translation." He discussed the history, basic techniques, present status, objectives, and important results of machine translation.

The meeting adjourned at 12:15 p.m.

Respectfully submitted:  
ELIZABETH LITZINGER  
*Secretary Treasurer*

### *The Recruitment of Elementary Foreign Language Teachers*

One of the biggest problems facing the present Foreign Language Elementary School (FLES) movement in the United States, is securing qualified, child loving, experienced foreign language teachers.

Thus far, however, very little has been done to alleviate this problem. Most educators are in agreement on the soundness of teaching a foreign language in the elementary school. Should we therefore slow down because of the need for qualified foreign language teachers? It is my opinion that we are going to have to, unless we revise our thinking and philosophy in the area of foreign language teacher procurement.

I am aware of the in-service training that many school districts are now engaged in, and the universities that are presently offering courses and workshops for prospective foreign language teachers, and of the thirty-five National Defense Education Act Language Institutes held in the summer of 1960. These are all very excellent and certainly a step in the right direction. However, this is not nearly enough in meeting the present and future demands for foreign language teachers all over the United States.

Many school administrators travel hundreds and thousands of miles to recruit teachers. Why couldn't these same administrators travel abroad to recruit foreign language teachers? Another possibility is the establishment of placement bureaus subsidized by our Federal Government in foreign lands, through the U. S. Office of Education. These two possibilities could certainly be utilized in meeting the need for foreign language teachers.

Many foreign language teachers abroad have an excellent command of the English language. Many have a desire to teach in the United States. Why aren't these teachers coming to the U. S. to teach? Because they want the prior knowledge of having a position and a teaching contract. Provide these teachers with a teaching contract in April or May, and they will be a part of your school district in August or September. (It takes approximately 2 to 3 months to process for United States passports and visas from most countries in Europe.)

I have read that "importing boatloads of Frenchmen or Germans who have never taught young children," is not going to solve our problem. I would agree. However,

I advocate importing foreign language teachers who have teaching experience, have an excellent command of the English language, and love children just like school teachers do all over the world. It has been proven time and again that except for differences in language and customs, children are basically the same. The child from a foreign land runs, jumps, plays, yells, and breathes just as the child in the United States does. If this is true, why then can't a French, German, or Spanish elementary school teacher adjust to our methods, techniques, and philosophy of education?

A continuous in-service training program beginning in July or August, with the foreign language teacher making classroom visitations, and then the principal or supervisor visiting the foreign language teacher's classroom, would certainly help in adapting the foreign teacher to his new teaching situation, and environment.

Everyone realizes the necessity for perfect native pronunciation in foreign language teaching today, and as a result hundreds of thousands of dollars are being spent on language laboratories. It is estimated that a language lab containing 20 individually equipped booths, with tape-recording and playback instruments, and other necessary facilities, costs between \$8,000 and \$15,000 dollars. The visual aids, such as slides and film strips, pictures, maps, foreign newspapers and magazines, and all the things called "realia," cost a great deal of money also. Much of this expense can be eliminated if qualified, native-born teachers are employed to teach the foreign languages. After all, what piece of electronic equipment can do a better job of teaching than a Frenchman standing before his class teaching his native tongue, and discussing his native country firsthand? This fact is perfectly borne out in the Dependents' Schools of the U. S. Army in Europe where more than 200 natives have adjusted to the American philosophy of education, and are teaching foreign languages to 40,000 elementary children without the need for costly audio-visual aids, or electronic equipment. The results of this instruction are truly amazing. It is not rare to see a first or second grader interpreting for his parents, or an American child playing with a German child and speaking with perfect native diction, so as to confuse a person trying to identify the native or the American youngster.



Employing foreign language teachers from abroad, either by direct recruitment or placement bureaus situated in foreign lands, subsidized by the Federal Government, and increasing the teacher exchange program, is therefore the immediate answer to the grave need for foreign language teachers in the elementary schools of the United States if we are to continue to expand our present FLES programs.

We must not short-change our children of the education they need in our shrinking world by establishing "long range plans." We need foreign language teachers now.

STANLEY LEVINSON

*American Elementary School  
Hersfeld, Germany*

### *Teaching German in Germany*

As an American teaching German in Germany, I can see the language becoming a tremendously fascinating adventure for many of my students. They taste a measure of success immediately, and consequently, the thrills of learning, of experimenting, of discovering remain fresh. In an attempt to integrate classroom lessons within the framework of the German community, the following trips are used as supplementary devices: 1. Trips to restaurants to become familiar with the local cooking, 2. Visits to the railroad station and the post office to get information, 3. Shopping tours to purchase needed articles, 4. Trips to the schools to meet German students and to participate in their school activities, 5. The movies, social and religious events, historic places of interest and the theater are also utilized to enrich my German course.

Teaching a foreign language in its natural setting removes certain motivational problems with which language teachers in America must always contend. For example, limited radio and T.V. broadcasts, the showing of foreign films only in large metropolitan areas, the general non-availability of foreign newspapers and magazines, and virtually no opportunities to practice on an informal basis all tend to restrict the teacher's foreign language course.

In Germany these problems do not exist. Since practically all German radio stations are at my finger tips, I make tape recordings of the various programs with my tape recorder. Several class periods are devoted entirely to news broadcasts, others to weather reports, discussions and radio plays. For the beginning classes children's stories and school programs are used. In addition to this, German "Hit Tunes" are also part of my tape collection for classroom use. As a result German "Rock and Roll" songs are quite popular with my students.

Many students have T.V. sets, and they watch American Westerns spoken in German. The movies, another great source of entertainment for our youngsters, likewise provide excellent opportunities to hear the language spoken with the accompanying gestures and facial expressions.

Outside reading material for my classes is never lacking.

Aside from the local newspapers and slick magazines, there is the wonderful world of German comic books. Unlike many of my colleagues, I urge the students to read this "literature." For when the students have to read and understand the everyday colloquial language of teen-age Germans, they come away with quite a different picture of the language than, say, those who read only carefully selected basic readers. Another wealth of reading material is found in the form of store signs, street posters and advertising in the shops. Students who make their own collection of such prose have at the end of the term a real "reader."

The school administration has a policy of encouraging all students to invite their German friends to school. Meeting people of their own age gives the students a chance to practice German informally. (All told, we had over two hundred young German visitors, whose stay with us ranged anywhere from one short hour period to a full two weeks of school.) This leads eventually to further meetings outside school, the value of which can never be underestimated. The administration also consistently supports my organizing of student exchange programs whereby many of our students spend some time studying in German schools.

My teaching experience at Würzburg High School is unique in a number of ways. In the first place, of the two hundred twenty-five German language teachers employed by the U. S. Army Dependents' Education Group, ten are Americans. Secondly, I consider my job unique because of the unusually high level of student interest. As a rule this is not the case in America. Language teachers at home often have problems of creating interest in the foreign language courses. And, finally, I have unlimited opportunities of transforming classroom learning into actual experience for the students. And the value of constant motivation and immediate application in life-situations is undoubtedly the most important element of the language learning process.

ROBERT B. WEBER

*American High School  
Würzburg, Germany*

### *The Fruits of Controversy*

The controversy in recent issues of *MLJ* (October, 1959; April and October, 1960), centering on the question of whether the "New Look" in foreign language teaching is a threat or a promise, offers an excellent opportunity to the teacher of foreign languages to freshmen to challenge his students to think about their objectives in studying a foreign language.

Keeping in mind that the articles were written by men

deeply convinced of the truth of their opposing theses, foreign language students at Wheaton were asked to examine them along with John G. Frank's provocative "Can One Really Learn a Foreign Language in School?" (*MLJ*, December, 1958) in the light of the following questions:

1. What is, or should be, the major aim in beginning the study of a foreign language?
2. Why do you feel this aim to be the most important?

3. What are some of the secondary aims in the beginning stages of foreign language learning?

4. Why is each of these secondary aims important?

5. How well do you feel the present curriculum satisfies these aims?

6. What, in your opinion, would be some of the best methods of accomplishing your primary and secondary aims?

7. Specifically, what do you think about the present trend toward the "aural-oral approach" and "language laboratories?"

From their replies the following can be observed:

1. Students come to appreciate the fact that the procedure followed in their school, be it "aural-oral" or "traditional," has as its goal certain specific objectives.

2. They are more able to visualize what the instructor is trying to accomplish and are more likely to be more efficient foreign language students.

The present controversy as to foreign language teaching methods is thus felt to be an excellent source for the stimulation of students to formulate their goals early in the freshman year of their foreign language program.

LESLIE R. KEYLOCK

*Wheaton (Illinois) College*

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The 1961 Annual Meeting of the Central States Modern Language Teachers Association will be held in Milwaukee, Wisconsin, May 5-6. The General Local Chairman will be Dr. Robert Roeming, Associate Dean of the College of Letters and Science, University of Wisconsin-Milwaukee.

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## Book Reviews

ZEYDEL, EDWIN H., *Ruodlieb*. Chapel Hill: The University of North Carolina Press, 1959, pp. xii 165. Illustrated. \$4.50.

Any neat, clean, readable edition of a mediaeval text usually produces a sense of elation in a scholar of Germanistics, but when the text is the *Ruodlieb*, the cause for rejoicing cannot be underestimated. The *Ruodlieb*, although written in Latin in the middle of the eleventh century, is considered the earliest courtly romance in Germany and shows little, if any, dependence on Byzantine or Romance themes. The work itself has a history shrouded in many erudite shiboleths and enigmas, but its provenience is almost certainly German, and the adventures of its eponymous hero are most probably intended to provide a mirror of German knighthood even long before any official recognition of chivalry as an institution existed east of the Rhine.

Professor Zeydel's text of the *Ruodlieb* fills a gap of many years' standing; the last critical edition of the work appeared in 1882, and this early text by Seiler has always been known to conceal inadequacies of reading, not to mention the fact that, since 1882, many further suggestions as to readings and reconstruction of blurred lines have been proffered in widely scattered scholarly journals. Zeydel has profited by all the mistakes and suggestions of the past eighty years, and he has also subjected the extant manuscript fragments to painstaking personal analysis. The result is an improved text with much of the guesswork removed. The editor has been able to reduce the number of missing and incomplete lines to an extraordinary minimum, and without any exaggeration, he has presented us with the most complete, most useable and most accurate text of the *Ruodlieb* to date.

In addition to the text itself, a critical introduction orients the reader in matters of authorship, condition of manuscripts, dating of the work and a succinct history of the scholarship concerned with the text. Appended are literary comments and textual notes, all separate and removed from the text to facilitate reading and present a cleaner page, uncomplicated by myriads of symbols and lemmas. Although veteran scholars might quarrel about the advisability of including an English translation on facing pages of the Latin text, justification for this procedure is not difficult to discover. Many times the translation elucidates problems of interpretation or verbal and cultural obscurities, thus obviating the necessity for more and more textual notes and the consultation of mediaeval Latin dictionaries. The translation, by the way, is literal, but in the main unstilted, and can be read for the most part without the uncomfortable feeling that often accompanies the perusal of a foreign rendering.

Professor Zeydel's edition of the *Ruodlieb* is important

and is incontestably well-conceived and well-executed. The significance of the undertaking itself would ordinarily put the work far beyond the reach of a reviewer's praise or blame, but when an edition of such consequence in the field is so excellently wrought, public congratulations are merited.

RICHARD J. BROWNE

*The Pennsylvania State University*

LANDAU, EDMUND, *Grundlagen der Analysis*. New York: Chelsea Publishing Company, 1960, pp. 173. \$1.95.

This classic by Edmund Landau (1877-1938), who joined the Göttingen faculty in 1909 and became known as one of the most eminent and skillful mathematical analysts of the twentieth century, was first published in 1930. The second edition appeared in 1946 and an English translation in 1951. In the present edition, the prefaces (translated by F. Steinhardt) appear in both English and German, a German-English vocabulary has been appended, and the text is in German only.

The German used in this standard work on an important subject in mathematics is rather simple, hence it is well adapted to the needs of a student who desires to learn how to read mathematics in German. The author requests the student to forget what he has learned in school on the subject and reminds the teacher that college mathematics courses should acquaint the student not only with the subject matter and results of mathematics, but also with its methods of proof. He wishes the reader to be able to distinguish between supposition and proof. The reader is shown how to select the basic axioms, from which mathematical analysis is developed, and how to proceed with this development. After the first five rather abstract pages, the reading becomes easier if one is acquainted with the results from high school. The author states that a normal student can read this book in two days; this applies of course to one who is reading it in his own language.

G. WALDO DUNNINGTON

*Northwestern State College of Louisiana*

BRECHT, BERTOLT, *Der gute Mensch von Sezuan*. Edited by Margaret Mare. London: Methuen & Co. Ltd., 1960, pp. 272.

This edition of Brecht's "noblest" play provides an abundance of material for the instructor as well as the student. Some eighty pages of introduction laboriously introduce us to Brecht's life and summarize almost all his major works. One can find a complete discussion of Brecht's "alienation-effect" and a fulsome review of Brecht's relation to the Oriental *Nô* plays. Finally, the introduction treats *Der gute Mensch von Sezuan*, describing its content

and meaning, and presents an account of the various formal styles and schemes one should expect to find while reading the play. It could well be said, not without a touch of archness, that nothing is left to the imagination of the student and little to the skill and intelligence of the instructor.

However, this is probably not a criticism in itself. Fortunately, there are few students so hungry for learning that they will gorge themselves on the scholarly profundities of the introduction. And it must be remarked that most of the salient facts about Brecht are celebrated there, so that anyone somewhat familiar with Brecht and his works will be grateful for this rapidly-moving review of this complicated author-personality. Be that as it may, with even the most careful introduction, Brecht's *Der gute Mensch von Sezuan* may not be readily accessible to American students: there are still vagaries of intention and complications of plot, obscurities of idiom and ironies personal to Brecht, which only experience with modern German literature will provide. And if the student has had this experience, why should he be needing an edited edition at all? Ultimately, the editor of Brecht for school use is caught on the horns of a dilemma: if the inexperienced student reads Brecht, no amount of explanatory material is adequate; if the experienced student reads Brecht, he regards most of the introductory material as a work of supererogation on the part of the editor.

It is distressing to me to be so negative about an edition which has been constructed with such painstaking and loving care. Nonetheless, I can commend this little book to my colleagues for their private libraries on the basis of its rich and informative introduction.

RICHARD J. BROWNE

*The Pennsylvania State University*

SONNENFELD, ALBERT. *L'Oeuvre Poétique de Tristan Corbière*. Paris: Presses Universitaires de France, 1960. viii+223 pp. 9 NF.

Mr. Sonnenfeld thoroughly reexamines *Les Amours jaunes* to show how the two halves of Corbière's work form a harmonious entity. Critics, he says, have heretofore chosen between Corbière, the Breton sailor, and Corbière, the Parisian, without attempting to reconcile these two separate yet closely related aspects. Their portraits have consequently been incomplete and distorted. In his opinion Jules Laforgue's "Essai sur Tristan Corbière" remains the most penetrating analysis of Corbière's work and personality, while René Martineau's *Tristan Corbière* is a precious first biography, though it scarcely analyzes Corbière's poetry. Paradoxically it remained for foreign poets like Pound and Eliot, and critics like Turnell and Pierre Schneider, truly to discover Corbière's poetic technique. Mr. Sonnenfeld undertakes to study the fusion of the Breton and Parisian elements in *Les Amours jaunes*: Corbière does indeed depict the anguish and moral turpitude of urban life (Paris), but he sees a life of action leading to salvation (Brittany).

Mr. Sonnenfeld first deals with significant biographical data, some of which he brought to light through the study of unpublished letters made available to him. Corbière, son of a successful regional novelist, had a happy childhood until he entered the Lycée de Saint-Brieuc. The lad did not

like school and was not an apt pupil. Considering most of his teachers and fellow students hostile, he felt isolated and ignored, whereas his sensitive nature craved attention and affection. On the one hand his letters home sought repeated proof that he had not been forgotten, whereas at school he even resorted to absurdly comic recitations calculated to attract attention. His first literary efforts were prompted by the desire to emulate his father, whom he greatly admired and with whom he wanted to be identified. His early attempts at poetry, while still at Saint-Brieuc, are satiric, scatological verses, often parodies of literary classics, designed to attract attention.

Acute rheumatism forced his withdrawal from school. It blighted his hopes of leading a physically active life and condemned him to greater solitude. At home he read omnivorously but still sought attention and affection. He satirized the eccentricities of the townspeople in obscene poems, in which he showed a talent for the use of puns and for transcribing the spoken word into verse. Even this early the highly arbitrary and eccentric punctuation which characterized Corbière's poetry was noticeable.

Hoping that the mild climate of Roscoff would alleviate his rheumatism, Corbière took up residence in the family summer house at this port town. The useful activity of its robust sailors fascinated him, but it also deepened his own sense of uselessness. Here Corbière met another convalescent, Count Rodolphe de Bittine, and his mistress. The beautiful woman, whom Corbière named "Marcelle," now brightened his existence, though she politely refused his attentions. A persistent Tristan followed the couple to Paris to continue his advances. Nostalgia for Brittany and failure to win Marcelle frustrated the poet, who intensified his interest in poetry as an escape mechanism. Rheumatism and tuberculosis brought early death to the strange, disillusioned poet.

In his analysis of Corbière's poetry, Mr. Sonnenfeld starts by solving the enigma of the curious title. The yellow of *Les Amours jaunes* is symbolic of betrayal: by spurning the poet's attentions Marcelle betrayed him, but so did life in general. Mr. Sonnenfeld then proceeds to the structure of the work. *Les Amours jaunes* comprises six chapters. Three concern Paris and Marcelle; three more concern Brittany. This division corresponds to the marked dichotomy in Corbière's personality. Paris is seen as an artificial, sordid, sensuous city where a cruel Marcelle lives; Brittany is regarded as a wholesome source of moral and religious integrity. Many Parisian poems treat Marcelle cruelly, but this sadistic revenge provides only brief satisfaction and leaves an accentuated sense of solitude deepened by Corbière's awareness of his physical ugliness. Corbière turns to Brittany for spiritual redemption; among the simple Bretons, kind to all unfortunates, the poet can forget that he is alone and ugly.

Mr. Sonnenfeld points out that Corbière's poetry is not as original as critics like to claim. The ideas, images, and rimes he gleaned from other writers are so effectively transformed into original elements that the borrowings often defy detection. Novels of the poet's father furnish some elements, and La Landelle, another Breton poet, influenced his adaptation of sailors' lingo to verse. Corbière, though he violently parodied Hugo and Lamartine, leaned toward



their freedom in composition and abhorred the formal Parnassian technique. Villon and Musset, but especially Baudelaire, constituted more direct influences.

Cobière, it is pointed out, defies the tradition of intellectual techniques in composition. Instead of seeing, thinking, and writing verses, he merely transcribes sounds or phrases he hears. One sound suggests another and stimulates verbal intoxication and a technique by association. Spontaneity, unexpected images (sometimes very involved), and plays on words which delight the poet impart humor and an original flavor to his work.

Cobière's most immediate influence is visible in the poetry of Jules Laforgue. The latter understood the former's temperament because he too was a hypersensitive poet who used the mask of irony to conceal a compelling need for affection. Like Corbière, Laforgue uses a prosaic, conversational vocabulary to depoeize the feelings he expresses. Laforgue's humor, however, is more refined and he exercises greater care as to form. Together, Corbière and Laforgue influenced a number of French poets, as well as craftsmen in the English language, notably Pound and Eliot. Mallarmé's and Valéry's artistically perfect poetry emphasizes purity of language and of poetry in an effort toward formal beauty; the esthetically destructive poetry of Corbière rejects formalism in favor of a new language which is the idiom of the machine age and urban civilization. It is Corbière who led the way for Pound and Eliot in their destruction of the traditional forms of expression and their adoption of "anti-poetic" language.

Mr. Sonnenfeld clearly states his thesis early in his book and proceeds methodically to defend it. His treatment of Corbière's life and work indicates a rare familiarity with the materials listed in the eleven pages of appended bibliography. The unpublished letters which help him to dispel some of the mystery surrounding the poet's life are furnished in additional appendices. Mr. Sonnenfeld's thorough, authoritative, and perceptive treatment leaves future scholars little room for aught but petty quibbling.

E. PAUL GAUTHIER

Marquette University

RENÉ M. GALAND, *L'Ame celtique de Renan*, Institut d'études françaises de Yale University, New Haven: Yale University Press and Paris: Presses Universitaires de France, 1959, pp. 254. 12 NF.

The excellence of a specialized study becomes apparent when it illuminates the reasons why an author continues to captivate a modern audience; the discussion, by René Galland, of the Celtic myth in Renan falls into this category. Renan's concept of race is misleading. Not only are the scholarly sources on which he based his conclusions now outdated, but his commentary on the Celts is admittedly no product of scholarship and, furthermore, concerned with psychological traits and literary expression, not with physiological origins. It is important to note that Renan's essay on *La Poésie des races celtiques* equates, in its very title, the idea of race and of literature. Renan stands apart from Gobineau and his interpreters, or rather, misinterpreters concerned with the superiority of physiological origins.

Renan was fascinated with the Welch legends of the

*Mabinogion*, edited by Lady Guest; he encouraged scholars of Celtic folklore, for instance Luzel. Actually, the true import of the Celtic myth, for him, lay elsewhere. He associated it with the pious atmosphere of his family, neighbours, and priests that surrounded his childhood in Brittany. The attitudes he associates with the Celts are indicative: melancholy, austerity of custom and ethics, strict and restricting moral views, a strongly religious, mystical, otherworldly atmosphere. The prudish emendations in the text of the *Mabinogion* by Lady Guest, the fact that the violent, war-like Irish epics were largely unknown and that the universality of themes was not recognized, all tended to support the myth that Renan quite consciously developed. The inconsistencies in the *Souvenirs d'enfance et de jeunesse* are partly due to the apotheosis of the Celtic myth, deeply personal, poetic rather than factual, expressed in rhythmic patterns of poetic prose. There is artfulness in this style, a certain coquetry in Renan's attitude, but above all a moving appreciation of the people of Brittany, just as the essay on *La Poésie des races celtiques* had contained many moving tributes to the faith and purity of his forebears. The fact that Renan had lost this faith only contributed to emphasize his commitment and sympathy. The discussion of the *Souvenirs d'enfance* appropriately ends the critique by René Galand, shifting the emphasis from scholarly interests in Celtic texts to the essential personal element. It is true that Celtic literature included, for Renan, not only the legends of Brittany and Wales, but those of Ireland and Scotland, the fanciful creations of Villemarqué and, above all, Macpherson. Ultimately however he was concerned with Tréguier, the surroundings of his youth and their pious spirit.

The text of René Galand reads well; his critique is complete, vividly told, expertly documented. We might suggest only a note on p. 112, to explain that Corneille's *Menteur* stems from Alarcón, not from Lope as "l'éminent spécialiste des études celtiques qu'est J. Vendryès" will have it; such a note would indicate limitations of this authority whose wisdom is contrasted with the lack of information of the last century. Aside from this humorous, but unessential addition, one wishes at least for a reference to Richard Chadbourne's excellent book, *Ernest Renan as an Essayist* (Ithaca: Cornell University Press, 1957). It must have appeared too late to be considered, but contains a chapter devoted to *La Poésie des races celtiques* which reads like a summary of major portions of Galand's discussion. Let us add that a summary can be no more than that. Richard Chadbourne, in his bibliography, himself commends the excellent *mise au point* in one of René Galand's earlier articles, preparatory to *L'Ame celtique de Renan*. He has done much to clarify the Celtic myth, largely the creation of Renan and, after him, Matthew Arnold. In both cases personal convictions outweigh, in importance, the problem of historical interpretation. We highly recommend the contribution of René Galand.

OSCAR A. HAAC

Emory University

SWANSON, A. B. AND BOOK, E. TRUETT, *Elements of French* (Third Edition). New York: Holt, Rinehart and Winston, 1960. Pp. xxiii+257+xl. \$3.80.

This book is a hardy perennial. The earliest version, under the title *Concise French Grammar*, dates back to 1941. Still relatively compact, the text consists of an introduction to French pronunciation, twenty-four lessons, and five review lessons, as well as a verb appendix and the usual vocabularies and index.

The first twenty lessons are of like design: Dialogue pertaining to student life (with facing French and English versions), Grammar, Exercises (Drill—essentially oral, Composition—English to French translation, Conversation—questions and a “situation” for original dialogue), Vocabulary. In Lessons 21 to 24 literary readings replace the dialogues, and such matters as the past definite and imperfect subjunctive are treated. Complete magnetic tape recordings with additional pattern drills have been prepared to accompany the new edition.

The dialogues do not constitute an art of conversation but they are fairly natural. A constant feature is the clarity of the grammar discussions. Sections 125 (Complements of the Verbs *attendre*, *assister*, etc.) and 144–145 (The Subjunctive in Noun and Adjectival Clauses), for example, are models of exposition. The Drills are varied and thorough. Disconnected sentences are generally avoided in the Compositions. Similar continuity is typical of the Conversations.

Thirty-four fine photographs illustrate many facets of French civilization, and there is a large colored map of France.

A considerable number of minor errata mar an otherwise attractive and practical book. Rather frequently the phonetic transcription of a given word is not entirely the same in lesson vocabularies and the cumulative French-English vocabulary. Here are a few miscellaneous errata: *Rheims* as a French example (p. xx), *une boisson très apprécié* (p. 45), *Faites comme vous vous voudrez* (p. 110), *mois* rendered by “weeks” (p. 117), *ceux qui le déteste* (p. 148), *un attaque de grippe* (p. 157), *n'est-pas* for *n'est-ce pas* (p. 161), *après-midis* (p. 200), *ce peuple qu'ils avaient trahis* (p. 221).

Despite such peccadilloes, this grammar can be considered a standard text.

HENRY L. ROBINSON

Baylor University

KENDRIS, CHRISTOPHER. *Lectures variées*. New York: Harper and Brothers, 1959, pp. xii + 269.

This anthology is intended for students of intermediate French and contains many selections not previously anthologized. In order of presentation they are: Rabelais *Pantagruel*, Molière *Le Bourgeois Gentilhomme*, La Fontaine *Trois Fables*, Voltaire *Histoire d'un bon bramin* and *Zadig ou la Destinée*, Montesquieu *De l'Esprit des lois*, Rousseau *Emile ou l'Education* and *Les Confessions*, Bernardin de St. Pierre [sic] *Paul et Virginie*, Chateaubriand *Atala* and [Lettre] *A René*, Balzac *La Femme abandonnée* and *Le Père Goriot*, Hugo *Les Misérables*, Baudelaire *Trois Poèmes*, Proust *A la Recherche du temps perdu*, Cocteau *La Voix humaine*. These are followed by three pages of brief indications “About the Authors,” a key to phonetic symbols, and vocabulary. All the selections are “extracts” except the fables (*La Cigale et la fourmi*, *Le Chêne et le roseau*,

*Le Corbeau et le renard*), *L'Histoire d'un bon bramin*, the poems (*Correspondances*, *L'Invitation au voyage*, *Recueillement*), and *La Voix humaine*. The selections from Rabelais, Rousseau, Saint-Pierre, Chateaubriand's *A René*, Balzac, Hugo, and Proust are letters, which is explained in the preface: “I have chosen the epistolary form because it is simple and direct, possesses continuity in itself, and the student can conveniently adapt himself to it.” Each selection is followed by exercises including questions, translations, frequent *dictées*, and various grammar exercises. There are many footnotes.

In fact, there are too many footnotes and their cumulative effect has left me in a state of bewilderment. Rather than clarify, they obfuscate. There seems to be no guiding principle, or if there is, it is based on the assumption that our students are unaware of the obvious but in the know when it's a question of matters of wide exotic range. It cannot be thought that these texts and notes are tried and true, for if that is so, then the students with whom these texts were tried are a remarkably incurious lot as far as background, context from which the texts were chosen, references, and allusions. And these are precisely the things the teacher may not necessarily know. This system of footnoting impinges on the province of the teacher who is there to explain, if necessary, such almost invariably footnoted points of grammar as the inversion of subject and verb, *que* and *comme* exclamations, *d'où*, *où* (as a relative), *ce que*, *celui qui* and *celui-là*, *bien des*, *ne . . . point*, the article for the possessive adjective; or common vocabulary as *peine* (and its forms, as *à peine*), *à mesure que*, *même*, *avantage*, *chance*, *encore* and *toujours* (for “still”), *pareil*, *éprouver*, *blessé*, *de plus*, *n'importe . . .* etc. Certain forms of the simple past (e.g., *nous fîmes*) are footnoted; some are not. The same is true of the redundant *ne* (strangely enough, the missing *pas* after *pouvoir*, etc. is never mentioned). The same is true of the imperfect subjunctive and the pluperfect subjunctive (especially when it replaces the past conditional). But there is no consistency in the practice, which adds to the bewilderment. *Entendre* (to understand), *désert* (wilderness) are sometimes footnoted, sometimes not; *blessé* is invariably footnoted except in its most difficult context: “il en blesse Zadig.” On page 39 we are told that the final *t* is silent in *exempt* (why not the *p* also?), but on page 90 *prompt* does not rate the same treatment. We are not told that *[adorer] la chasse de Minerve* (p. 6) means to seek wisdom. *Once* (p. 44, 46) is not even in the vocabulary. On page 56 *Lactédémone* is footnoted, but not *Libanius*. Does the modern student know that “les figures *Barbara*, *Celarent*, *Darii*, *Ferio*, *Baralipton*, etc.” are mnemonics whose vowels designate different modes of syllogisms? What is the reference in *Zadig*, a tale of Babylonia, to “les sachets du sieur Arnoult contre l'apoplexie?” Who is Françoise in the selection from Proust? Why is *pairai* put back in the vocabulary, and only in that form; what happened to the mute *e* of this future form? On page 43 we are not expected to know that *argent* is silver in *ses fers sont d'argent à onze deniers*, but it is presumed that we know that *onze deniers* is the next thing to pure silver; *denier* is listed in the vocabulary as “denier (one-twelfth of a sou)” not as a unit in measuring the purity of silver. *Berceau* is listed only as “cradle” in the vocabulary, but on page 45 it is used

in the sense of "arch" and is not footnoted, while on the same page *j'ai remarqué* must be "I noticed," and *toujours*, *quant à*, *la nouvelle* are footnoted, and *fers d'un cheval* is given as "horseshoes" (then why not on page 43 in the above example?). In the Cocteau selection *si* for "yes" is footnoted, but only the sixth time it is so used. Why must *inimaginable* be unthinkable, *méchants* be evil-doers, *Tiens pour suspect* be hold in suspicion, *prairies* be meadows, *content* be pleased, *ignorant* be naive, *inébranlable* be determined, *singular présage* be odd omen, *la tête de son livre* be beginning, *des idées religieuses* be scrupulous or punctilious, *prière* be request, *routes suspectes* be dangerous areas, and so forth. All these footnotes can only disturb; their stress is on translation; the language teacher's goal is reading for direct comprehension.

Why, on the first page of *Histoire d'un bon bramin*, must *histoire*, *voyages* ("travels"), *bigote* ("sanctimonious"), *j'ignore tout*, *insupportable*, *nos sages*, *j'ignore*, *marcher* ("walking") be footnoted, but not *bramin*? Or, in the same story, how was it concluded that the student knows about *Brahma*, *Vichnou*, *livre du Zend* which are not footnoted, but is not acquainted with *le Gange* which is? By what logic, in the first pages of *Atala*, are such words as *depuis* (preposition of place), *se perd* ("empties"), *limon*, *pans*, *la vase*, *cimente*, *sable*, *il élève*, *déserts*, *cadavres* ("skeletons"), *parfums* ("scents") footnoted (Is it fear that the student might evoke lemons, pans, vases, sables in such a context? Is not "cadavers of pines and oaks" just as intelligible as "skeletons"?), but not *le fleuve Saint-Laurent*, *la rivière de l'Ouest*, *le fleuve Bourbon*; while other relatively rare words as *engraissent*, *charriés*, *s'évanouissent* (given only as *évanoui* in the vocabulary), or extremely rare words as *pistia*, *nénuphar*, *bignonias*, *coloquintes*, *l'alcée* are relegated to the vocabulary? Why are Racine, Bousset, Fénelon, Sachem, Manitou not footnoted; or *pétun*, an archaic word for tobacco; or *pirogues* for that matter—while we are given such dubious interpretations as *des perroquets verts à tête jaune* "green parrots with yellow heads (beaks)" or *des piverts empouprés* [sic]: "purple woodpeckers"?

The overweening helpfulness of the footnotes only serves to muddle matters by giving rise to misinterpretations or incomprehensible explanations. Page 35: "car enfin de quoi s'agit-il? d'être heureux: for, after all, what does being happy have to do with?" Page 60: "et qu'il en portera le poids: and that he will bear the import of them." In both these cases, the student, left alone, would come up with something better; in the second example "import" makes no sense, whereas "weight" (of the laws) is clearly more intelligible. Page 75: "En lui supposant réellement l'objet d'être entendue des enfants, de leur plaire et de les instruire: If we suppose that the author's real purpose were to please and instruct those children who heard it." This is a curious rendition in the light of later insistence on *entendre* to understand. Page 76: "sait discerner la vérité du mensonge dans les narrations d'autrui: in other stories." Page 88: "car je ne saurais tenir à cette inquiétude: for I wouldn't know how to look upon this inquietude." Page 101: "cela tirerait à conséquence: that would set a precedence [sic]." Page 121: "Faut-il donc, pour être heureux, tant de choses aux enfants des cabanes: of, from." Page 136: "je ne vis dans la faiblesse d'Atala que des marques passagères de lassitude:

All I saw in *Atala*'s weakness were passing marks of lassitude." Page 145: "pour ravir cette fleur à la solitude: to take this flower away from solitude." *Solitude* is neither footnoted nor given in the vocabulary; yet throughout the passage it is used as synonym for the constantly footnoted *désert*. Page 81: *carrières* is given as "quarries" when the context indicates "open spaces." Page 112: *langue d'original* [sic] is given as "elk's tongue"; but *original* is more properly rendered as "moose." Similarly, *sagamité* (p. 117) is "corn mush" rather than "oatmeal." Much more serious is the relationship between Amélie and René; they really are sister and brother, but we are asked to read *ami* for *frère* and *amie* for *soeur*. In the only attempt at *explication* of the poetry of Baudelaire, we are asked to think of *Soir* and *Nuit* as death and *Plaisir* as life in *Recueillement* (p. 193). Too much explanation can become perplexing.

Too little explanation also gives rise to puzzlement. Let us suppose, for example, that the teacher has not read *Paul et Virginie* and that we have a curious student in class. What would be the effect of questions about this other mother, *maman Marguerite*, or Domingue or Marie or Fidèle ("Caressez pour moi Fidèle qui m'a retrouvée dans les bois")? *Caresser* is not in the vocabulary nor footnoted. Therefore, if one does not know that Fidèle is a dog, either imagination or indifference can take over. This is the type of problem found throughout the book. It is not easy to decide what the teacher's province is and what true enlightenment the textbook should bring—and in what measure.

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PARATORE, ANGELA. *Written Exercises: English as a Second Language*. Holt-Rinehart, 1960. Pp. i-vi+1-56.

In a small paperback Miss Paratore has assembled at least a semester's supply of written exercises in composition, dictation, and grammatical pattern practice. Although the book is not intended as a grammar or reader, it contains abundant illustrative material on English phonemics and spelling, English literary styles, and English morphological and syntactic patterns. Part One consists of models of English handwriting and letter and essay forms. Part Two contains thirty paired word lists giving the students practice in differentiating phonemes ("mirror-miller," "watch-wash," "owe-or," "may be-maybe") and in controlling regular spelling variations ("worried-worry," "big-bigger," "dinner-dining"), troublesome homophones ("fourteen-forty," "except-accept," "high-height"), spelling irregularities ("loose-lose," "price-prize," "race-raise," "shoe-chew," "were-word"), and words sometimes carelessly confused ("quiet-quite," "off-of"). Part Three consists of 101 topics for full-length and half-page compositions. Most of the topics require the student to write about himself or his own homeland and culture, thus enabling him to concentrate on matters of expression. Part Four consists of thirty dictation passages with word lists. The passages, 100-150 words long, are excerpted from the earliest to the most recent American literature, although none are markedly archaic or otherwise unusual in style. They are largely descriptive or expository paragraphs relating to American history, sociology, or economics. Almost all seem



to make sense out of context, although it is difficult for a native American to judge this competently. They are accompanied by word and phrase lists intended to emphasize vocabulary ("compromise," "degraded," "dissension," "oppression"), usage problems such as preposition choice ("accustomed to," "according to") and adverb position ("leaving behind," "least expected"), and many of the favorite idioms, set phrases, and metaphors of American English. Part Five consists of grammar exercises on common sentence formulas and the construction of direct and indirect questions, noun phrases, verb phrases, verb tenses, verb sequences, and prepositional phrases.

The book is not arranged as a cumulative sequence or even as a series of organized and varied daily assignments. It is rather a collection of exercises from which a teacher may make selections at his discretion. Nor is it aimed at any particular language group, although some of the exercises seem to have been prepared for Spanish speakers, others apparently for Japanese. Failure to focus foreign language instruction on the points of conflict between a specific target language and a native language undoubtedly makes for inefficient teaching. However, since most classes in English as a foreign language in this country are of mixed linguistic backgrounds, efficient teaching cannot take place unless special staffing and laboratory arrangements can be made. Miss Paratore's book is directed, quite realistically, toward the typical American class in English for foreign students. The book should save the teacher a great deal of time while it provides the foreign student with extensive practice in the fundamentals of written English.

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WIJK, AXEL. *Regularized English: An Investigation into the English Spelling Reform Problem with a New, Detailed Plan for a Possible Solution*. Stockholm: Almqvist and Wiksell, 1959. Pp. 361.

After a survey of English spelling reform proposals from the time of Sir Thomas Smith, Secretary of State to Edward VI and Elizabeth I, to the present, the author presents his suggestions for a new orthography which he calls "Regularized English." This system would retain the present spelling in approximately 71 per cent of the words on an average page; most of the remaining 29 per cent consist of a few dozen words of high frequency. Of the total vocabulary Wijk claims that his system would keep the present spelling in from 90 to 95 per cent of the words in the language (not counting the omission of final *-e* when not pronounced and not including the replacement of *s* by *z* for the voiced sibilant). Thus Lincoln's Gettysburg Address would begin as follows: "Foarscore and seven years ago our faadhers braught forth on this continent a new nation, conceevd in liberty, and dedicated to the propozition that aul men are created equol. Now we ar engaged in a greit civil wor, testing whedher that nation, or eny nation so concevcd and so dedicated, can long endure. . . ."

One of Wijk's reasons for advocating English spelling reform in his interest in its possibilities as in international auxiliary language, an interest shared by another Swedish

scholar, R. E. Zachrisson, the author of *Anglic, An International Language, with a Survey of English Spelling Reform* (Uppsala, 1932). Wijk even claims that since English is so widely known in many non-English-speaking countries, the latter are in a position to exert powerful influence on the subject of spelling reform independently of what the English-speaking nations decide to do. The reviewer finds this view difficult to accept because of the lack of any such occurrence in world history; it would be inconceivable, for example, to imagine that foreign students of French could have any influence on the orthography used in those countries where French is the official language.

Another of Wijk's views that is impossible to accept is his belief that a different spelling could be adopted in those words where American and British pronunciation differ. In this connection he states: "Though we are thus forced to break up the unity of the written language between the two chief varieties of English in one important respect, this is not altogether to be regretted. It may indeed be maintained that to create such a difference between British and American orthography is far more sensible and meaningful than to retain the present orthographical differences, which have no phonetic significance whatever." The reviewer is inclined to believe that no further spelling changes should be introduced in English until an international committee representing the different English-speaking countries has studied the problem and agreed on spelling reform. As for the non-English-speaking countries exerting any pressure on English spelling, this should be of no concern to the English-speaking countries unless some international body such as the United Nations accepts English as the international auxiliary language.

Another of Wijk's reasons for advocating English spelling reform is more personal in nature. The author tells us that his son, aged 6 at the time, in his first year at a public school in New York, read three books containing a total of only 58 words. A few years later, the author's daughter started school in Sweden at the customary age of 7, and in her first year read one book, which contained nearly 1900 words, however, Wijk recognizes that the methods used and the rate of progress attained may differ widely in the two countries, but he believes that it may be inferred that it is more difficult for English-speaking children to learn to read English than it is for Swedish children to learn to read Swedish. The reviewer feels that the different rate of progress of the two children can be attributed to factors other than the greater difficulty of English spelling. It must be remembered that Swedish children attend school six days a week; experimental methods of teaching spelling have not replaced traditional methods in Sweden. Moreover Sweden leads the United States by far in the number of books read per person annually; this should have some effect on children learning to read. The incentive to learn to read must be greater for children when they see their parents reading for pleasure, a very common recreation in a country like Sweden with long, cold winters. It is a fact that English spelling has more inconsistencies than Swedish orthography, which is however not completely phonetic by any means; the sound represented by [ʃ] can be written in various ways: cf. *skick* 'custom,' *sjuk* 'sick,' *nation* 'nation,'



*schack* 'chess,' *skjorta* 'shirt,' *choklad* 'chocolate,' *kommisjon* 'commission, committee,' *stjärna* 'star,' *religiös* 'religious,' and *vårdslös* 'careless.'

To put his proposal into effect, Wijk suggests that during a long transitional period children be taught Regularized English before they learn to read traditional English. The older generations would not have to change their spelling, although elementary and secondary school teachers would have to master the new orthography. Wijk states: "A suitable program for the third year might perhaps be to teach children the general differences between Regularized English and traditional English and further the exceptions that occur to the rules of Regularized English among the first thousand of the commonest words in the English language." It is not difficult to visualize the difficulties which children would be faced with when they are suddenly confronted with traditional English spelling after having learned Wijk's proposed orthography. A system whereby gradual changes would be introduced would have unpleasant results, in the reviewer's opinion. We should profit by the experience of the Norwegians and the Portuguese; their languages have each been subjected to various spelling changes during this century, and often with confusing results. Even today, a person who reads either of these two languages is likely to find publications written in a variety of spellings, depending on the year of printing. (Language reform in Norway entailed not only spelling changes, but also the replacement of existing words by words which had previously not been part of the standard language).

If Wijk's proposals were to be adopted, the book could probably not be used in its present form as a basis for a new orthography. It contains a large amount of useful observations which could be studied by an international committee, but the lack of an index of the words discussed and of the words for which reformed spellings have been proposed lead this reviewer to conclude that a supplement with an index would be necessary. The author does not by any means intend the book to be the last word on the subject and he is far from dogmatic in his approach, especially in the many instances where he admits several possible solutions for a particular spelling problem. The book is neatly printed, and the reviewer has not noticed any misprints or mis-spellings in spite of the fact that the work was written by a person whose native language is not English, and notwithstanding the fact that the book was printed in a non-English speaking country. It would be perhaps facetious to point out that English spelling does not seem to have caused any difficulties for the author, the publishers and the printers of the book under discussion.

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MATHIEU, GUSTAVE, AND HOLTON, JAMES S. *Suggestions for Teaching Foreign Languages by the Audio-Lingual Method: A Manual for Teachers*. Sacramento: Bulletin of the California State Department of Education, Vol. XXIX, No. 7 (July, 1960). vii+27 pp.

This pamphlet is another in a growing series of booklets and articles on the preparation of exercises to be used either

in the language laboratory or in the classroom. The pamphlet consists of an introduction, four basic types of practice exercises in detail, and three appendices.

In the introduction the authors suggest that "languages cannot be mastered without self-discipline, motivation, hard work, and long, long hours of practice." The activities in the language laboratory are "more akin to the practice involved in acquiring the skill of playing a musical instrument," for language is indeed a skill. The authors advise that know-how, enthusiasm, and imagination are necessary for the preparation of a good script for a taped lesson, but that the teacher, especially one with long experience, must unlearn many of the classroom techniques he has been using successfully. The suggestions for lab exercises are "based on the assumption that the laboratory is used as an integral part of the language course." Since the machines cannot answer questions, the authors suggest that the instructions be clear and precise, and that they be given three times: once in the target language, then in English, and once more in the target language. All examples in the pamphlet are given in English.

Exercises in listening-comprehension practice are designed to develop the student's ability to understand the spoken language by ear alone. The following suggestions are given the teacher: (1) present the material at a normal rate of speech and make it as life-like as possible; (2) repeat the material at a slightly faster rate; (3) present questions (of a general nature) with pauses for the student to think of the answer without saying it; after each pause give the correct answer; (4) repeat the material a third time. Examples of the following types of listening-comprehension exercises are given: (a) situation dialog, (b) information quiz, (c) true or false challenge, and (d) entertainment break.

Mimicry-memorization practice drills new structures, forms, and vocabulary which may be incorporated into short dialogs to be presented orally, practiced in order to acquire correct pronunciation and intonation, and memorized. The model exercises given are of two kinds: (a) dialogs composed of short sentences and (b) dialogs composed of long sentences. The following steps are suggested for student practice: (1) The student hears the entire four-to-six line group five to ten times (to help pronunciation and intonation in the early stages of language learning); (2) the student hears each line at least three times with a pause for repetition (to help put student at ease and to give a better chance for self-correction); (3) the student again hears the entire four-to-six line group (heard and repeated only once by the student); (4) The entire dialog is reviewed, each sentence being heard and repeated once by the student. Long sentences should be broken down into meaningful units beginning from the end. The sentences should always be similar to those encountered in real-life conversations.

Creative practice exercises "are perhaps the most valuable type of practice because they challenge the learner to recreate or restate a variety of patterns without the help of an immediately preceding model." It is a "systematic and sustained practice in a specific linguistic problem predetermined by the teacher" (p. 11). The exercise proceeds as

follows: (1) The student is given saturation practice with at least five models; he listens and repeats both the problem and the solution; (2) the student (a) hears a clue, and (b) attempts to give the correct response; (3) the student (a) hears the taped voice give the correct response, and (b) repeats it. The basic types of practice exercises are: (1) pattern re-creation, (2) pattern mutation, (3) pattern rearrangement, and (4) vocabulary building.

The section on self-evaluation practice explains the difference between *instantaneous* listening with "activated" headsets and *delayed* listening with a dual channel tape recorder. According to the authors, the only exercises suited for self-evaluation practice are mimicry-memorization practice and only 20% of the laboratory period should be

used for them.

Three appendices conclude the pamphlet. Appendix A contains examples of pattern re-creation exercises in French, Spanish and German; Appendix B has tips for making a good master tape; and Appendix C lists useful accessories for making tapes.

*Suggestions for Teaching Foreign Languages by the Audio-Lingual Method* will be a valuable addition to the library of any teacher of a beginning language course whether in high school or in college. It may also be used profitably in a teacher-training course which considers the practical aspects of language teaching.

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### Reprints

Copies of Frances B. Creore's article on "The New Language Media" are available from the Department of Audiovisual Instruction, National Education Association, 1201 Sixteenth Street, N.W., Washington 6, D.C. at 35 cents per copy.

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### MLabstracts

*MLabstracts*, edited and published by Professor G. Mathieu of Orange County State College, Fullerton, California, is a new publication which aims to give "authoritative abstracts of international research and opinion relevant to the teaching of Modern Languages from kindergarten to Ph.D." Numbers are to appear in February, May, and November.

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